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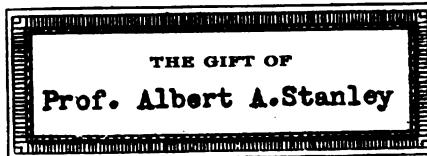
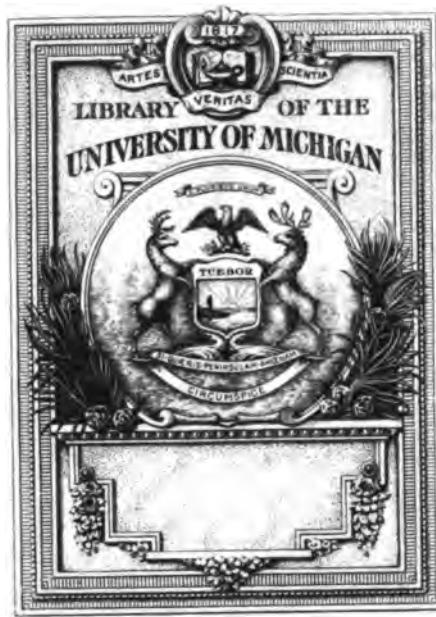
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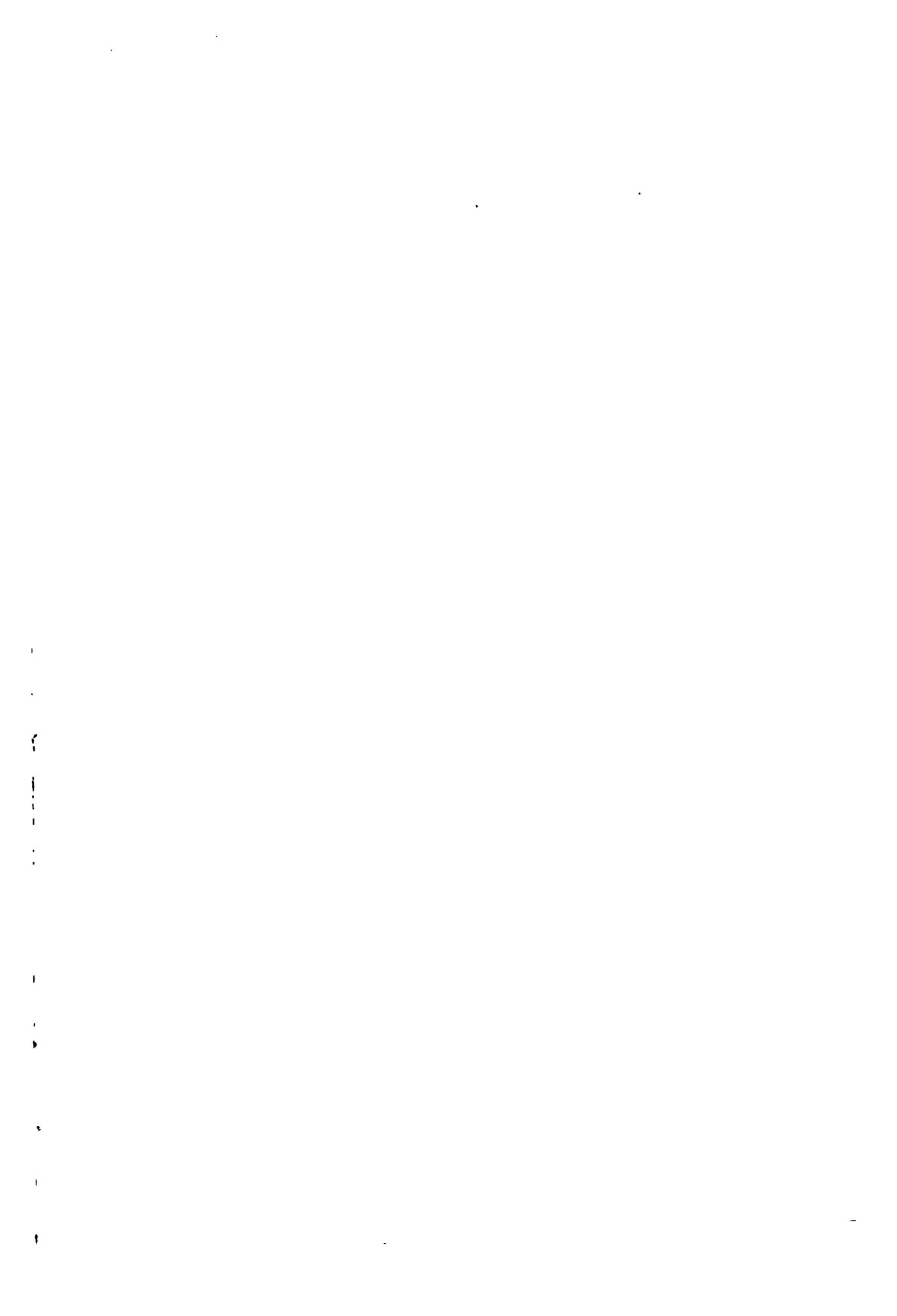
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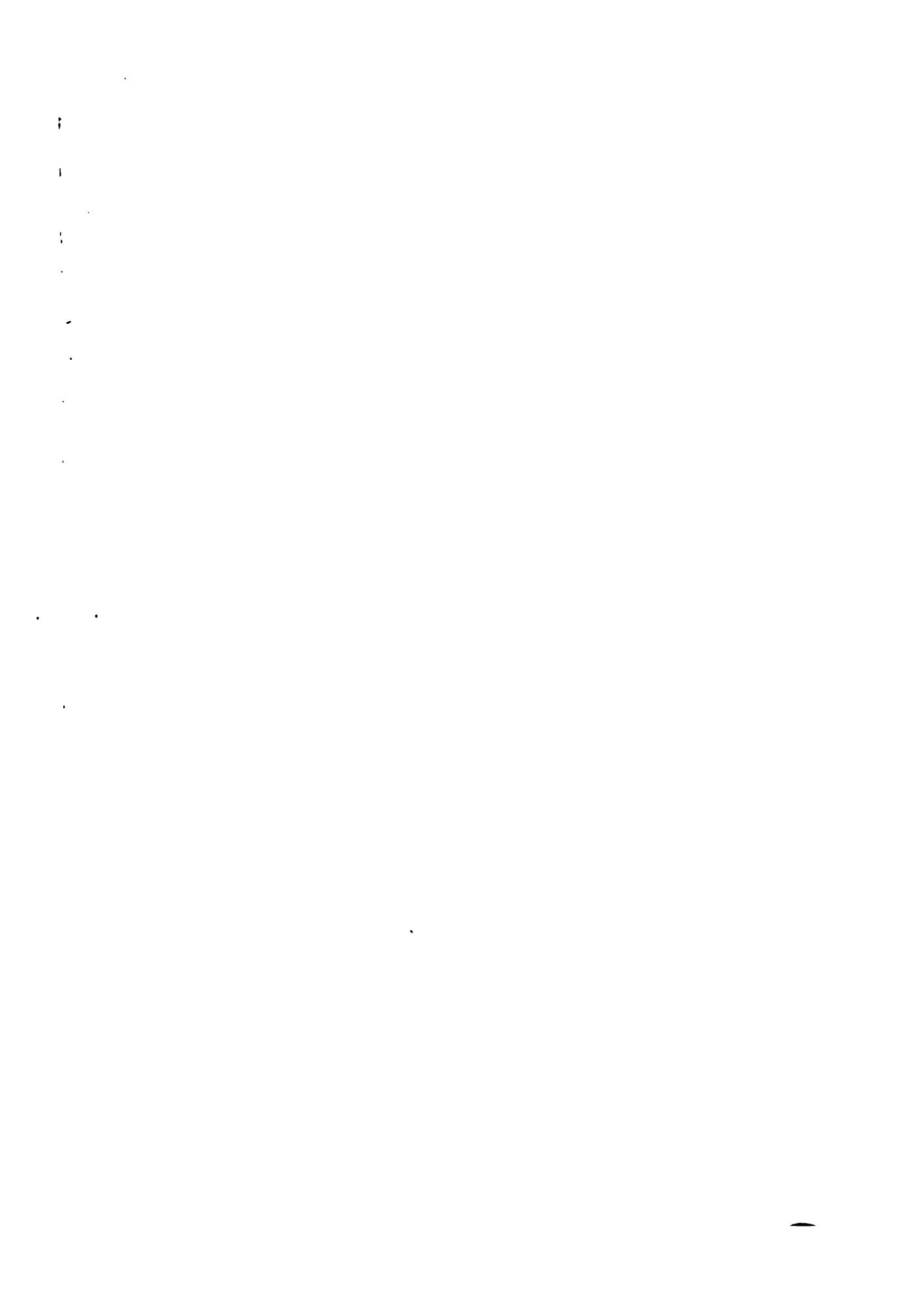
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From Prof. A. A. Stanley
-- Oct. 1900

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To SIR GEORGE GROVE, C.B.
AS A SLIGHT TOKEN OF SINCEREST AFFECTION, RESPECT AND ADMIRATION.

HIAWATHA'S WEDDING-FEAST

A CANTATA

FOR TENOR SOLO, CHORUS AND ORCHESTRA

THE WORDS WRITTEN BY

H. W. LONGFELLOW

THE MUSIC COMPOSED BY

S. COLERIDGE-TAYLOR.
(Op. 30.)

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Music-X

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Trans. to

Mus-X

4.12.64

HIAWATHA'S WEDDING-FEAST.

You shall hear how Pau-Puk-Keewis,
How the handsome Yenadizze,
Danced at Hiawatha's wedding ;
How the gentle Chibabos,
He the sweetest of musicians,
Sang his songs of love and longing ;
How Iagoo, the great boaster,
He the marvellous storyteller,
Told his tales of strange adventure,
That the feast might be more joyous,
That the time might pass more gaily,
And the guests be more contented.

Sumptuous was the feast Nokomis
Made at Hiawatha's wedding.
All the bowls were made of bass-wood,
White and polished very smoothly,
All the spoons of horn of bison,
Black and polished very smoothly.

She had sent through all the village
Messengers with wands of willow,
As a sign of invitation,
As a token of the feasting ;
And the wedding-guests assembled,
Clad in all their richest raiment,
Robes of fur and belts of wampum,
Splendid with their paint and plumage,
Beautiful with beads and tassels.

First they ate the sturgeon, Nahma,
And the pike, the Maskenoza,
Caught and cooked by old Nokomis,
Then on pemican they feasted,
Pemican and buffalo marrow,
Haunch of deer and hump of bison,
Yellow cakes of the Mondamin,
And the wild rice of the river.

But the gracious Hiawatha,
And the lovely Laughing Water,
And the careful old Nokomis,
Tasted not the food before them,
Only waited on the others,
Only served their guests in silence.

And when all the guests had finished,
Old Nokomis, brisk and busy,

From an ample pouch of otter,
Filled the red stone pipes for smoking
With tobacco from the South-land,
Mixed with bark of the red willow,
And with herbs and leaves of fragrance.

Then she said, "O Pau-Puk-Keewis,
Dance for us your merry dances,
Dance the Beggar's Dance to please us
That the feast may be more joyous,
That the time may pass more gaily,
And our guests be more contented ! "

Then the handsome Pau-Puk-Keewis,
He the idle Yenadizze,
He the merry mischief-maker,
Whom the people called the Storm-Fool,
Rose among the guests assembled.

Skilled was he in sports and pastimes,
In the merry dance of snow-shoes,
In the play of quoits and ball-play ;
Skilled was he in games of hazard,
In all games of skill and hazard,
Pugasai, the Bowl and Counters,
Koomtassoo, the Game of Plum-stones.

Though the warriors called him Faint-Heart,
Called him coward, Shaugodaya,
Idler, gambler, Yenadizze,
Little heeded he their jesting,
Little cared he for their insults,
For the women and the maidens
Loved the handsome Pau-Puk-Keewis.

He was dressed in shirt of doe-skin,
White and soft, and fringed with ermine,
All inwrought with beads of wampum ;
He was dressed in deer-skin leggings,
Fringed with hedgehog quills and ermine,
And in mocassins of buck-skin
Thick with quills and beads embroidered.
On his head were plumes of swan's down,
On his heels were tails of foxes,
In one hand a fan of feathers,
And a pipe was in the other.

Barred with streaks of red and yellow,
Streaks of blue and bright vermillion,

① 3-16-34 Chittor

Shone the face of Pau-Puk-Keewis.
From his forehead fell his tresses.
Smooth and parted like a woman's.
Shining bright with oil, and plaited,
Hung with braids of scented grasses,
As among the guests assembled,
To the sound of flutes and singing,
To the sounds of drums and voices,
Rose the handsome Pau-Puk-Keewis,
And began his mystic dances.

First he danced a solemn measure,
Very slow in step and gesture,
In and out among the pine trees,
Through the shadows and the sunshine,
Treading softly like a panther,
Then more swiftly and still swifter,
Whirling, spinning round in circles,
Leaping o'er the guests assembled,
Eddying round and round the wigwam,
Till the leaves went whirling with him,
Till the dust and wind together
Swept in eddies round about him.

Then along the sandy margin
Of the lake, the Big-Sea-Water,
On he sped with frenzied gestures,
Stamped upon the sand, and tossed it
Wildly in the air around him;
Till the wind became a whirlwind,
Till the sand was blown and sifted
Like great snowdrifts o'er the landscape,
Heaping all the shores with Sand Dunes,
Sand Hills of the Nagow Wudjoo!

Thus the merry Pau-Puk-Keewis
Danced his Beggar's Dance to please them,
And, returning, sat down laughing
There among the guests assembled,
Sat and fanned himself serenely
With his fan of turkey-feathers.

Then they said to Chibiabos,
To the friend of Hiawatha,
To the sweetest of all singers.
To the best of all musicians,
"Sing to us, O Chibiabos!
Songs of love and songs of longing,
That the feast may be more joyous,
That the time may pass more gaily.
And our guests be more contented!"

And the gentle Chibiabos
Sang in accents sweet and tender,
Sang in tones of deep emotion,
Songs of love and songs of longing,
Looking still at Hiawatha,
Looking at fair Laughing Water,
Sang he softly, sang in this wise:

"Onaway! Awake, beloved!
Thou the wild-flower of the forest!
Thou the wild-bird of the prairie!
Thou with eyes so soft and fawn-like!

"If thou only lookest at me,

I am happy, I am happy,
As the lilies of the prairie,
When they feel the dew upon them!

"Sweet thy breath is as the fragrance
Of the wild-flowers in the morning,
As their fragrance is at evening,
In the Moon when leaves are falling.

"Does not all the blood within me
Leap to meet thee, leap to meet thee,
As the springs to meet the sunshine,
In the Moon when nights are brightest?

"Onaway! my heart sings to thee,
Sings with joy when thou art near me,
As the sighing, singing branches
In the pleasant Moon of Strawberries!

"When thou art not pleased, beloved,
Then my heart is sad and darkened,
As the shining river darkens
When the clouds drop shadows on it:

"When thou smilest, my beloved,
Then my troubled heart is brightened,
As in sunshine gleam the ripples
That the cold wind makes in rivers.

"Smiles the earth, and smile the waters,
Smile the cloudless skies above us,
But I lose the way of smiling
When thou art no longer near me!

"I myself, myself! behold me!
Blood of my beating heart, behold me!
O awake, awake, beloved!
Onaway! awake, beloved!"

Thus the gentle Chibiabos
Sang his song of love and longing;
And Iago, the great boaster,
He the marvellous storyteller,
He the friend of old Nokomis,
Jealous of the sweet musician,
Jealous of the applause they gave him,
Saw in all the eyes around him,
Saw in all their looks and gestures,
That the wedding-guests assembled
Longed to hear his pleasant stories,
His immeasurable falsehoods.

Very boastful was Iago:
Never heard he an adventure
But himself had made a greater;
Never any deed of daring
But himself had done a bolder;
Never any marvellous story
But himself could tell a stranger.

Would you listen to his boasting,
Would you only give him credence,
No one ever shot an arrow
Half so far and high as he had;
Ever caught so many fishes,
Ever killed so many reindeer,
Ever trapped so many beaver!

None could run so fast as he could,
None could dive so deep as he could.

None could swim so far as he could;
 None had made so many journeys,
 None had seen so many wonders,
 As this wonderful Iagoo,
 As this marvellous storyteller!

Thus his name became a by-word
 And a jest among the people!
 And whence'er a boastful hunter
 Praised his own address too highly,
 Or a warrior, home returning,
 Talked too much of his achievements,
 All his hearers cried, "Iagoo!
 Here's Iagoo come among us!"

He it was who carved the cradle
 Of the little Hiawatha,
 Carved its framework out of linden,
 Bound it strong with reindeer's sinews;
 He it was who taught him later
 How to make his bows and arrows,
 How to make the bows of ash-tree,
 And the arrows of the oak-tree.
 So among the guests assembled

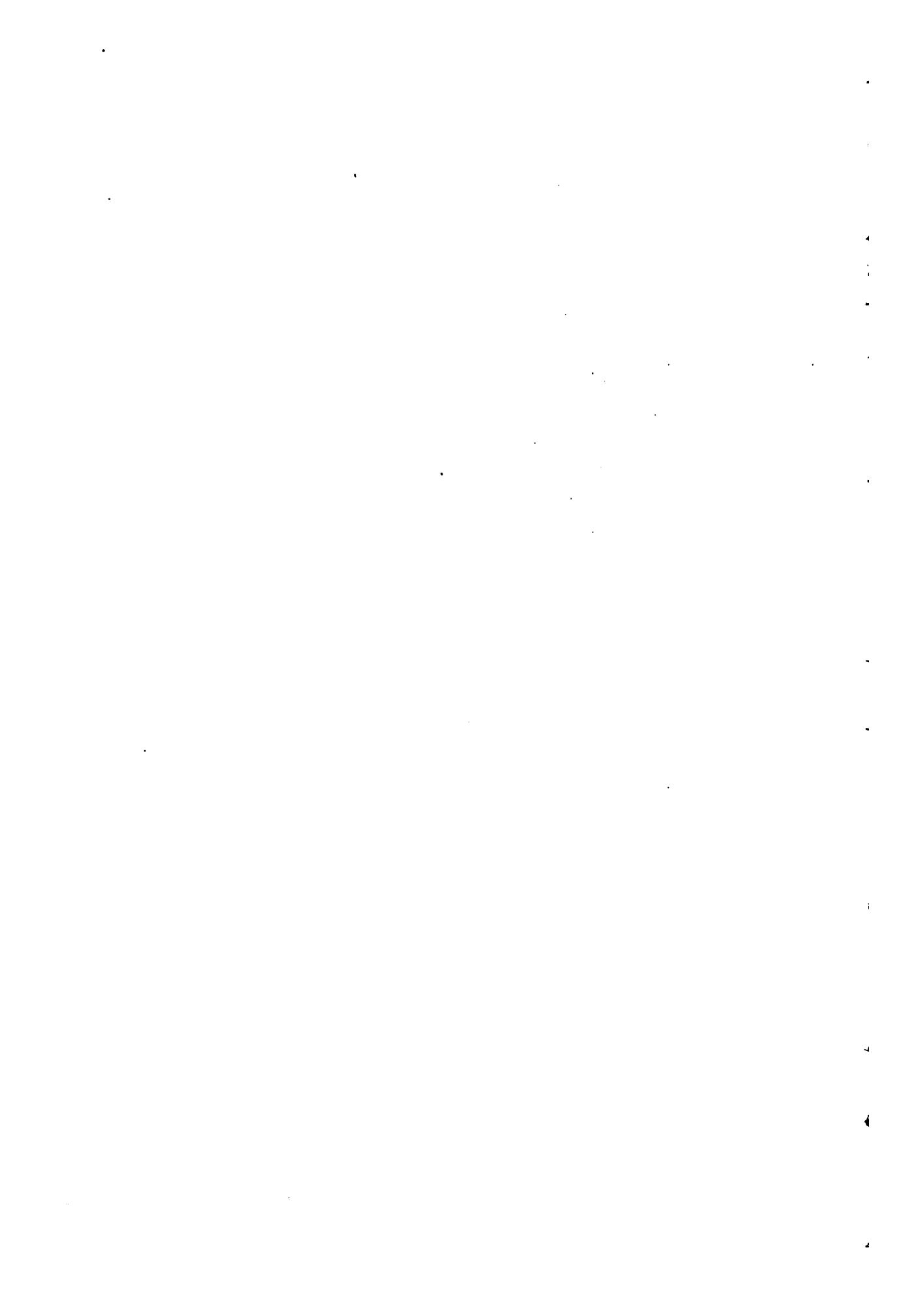
At my Hiawatha's wedding
 Sat Iagoo, old and ugly,
 Sat the marvellous storyteller.

And they said, "O good Iagoo,
 Tell us now a tale of wonder,
 Tell us of some strange adventure,
 That the feast may be more joyous,
 That the time may pass more gaily,
 And our guests be more contented!"

And Iagoo answered straightway,
 "You shall hear a tale of wonder,
 You shall hear of strange adventures."
 So he told the strange adventures
 Of Osseo, the Magician,
 From the Evening Star descended.

Such was Hiawatha's Wedding,
 Thus the wedding-banquet ended,
 And the wedding-guests departed,
 Leaving Hiawatha happy
 With the night and Minnehaha.

Longfellow.



HIAWATHA'S WEDDING-FEAST.

LONGFELLOW.

Allegro moderato. $\text{d} = 136$.

PIANO.

p Fl. & Trombe.

S. COLERIDGE-TAYLOR, Op. 30.

Cor.

The musical score consists of six staves of music. The top staff is for the piano, indicated by a treble clef and bass clef. The second staff is for the flute and trombone, indicated by a treble clef. The third staff is for the cor, indicated by a bass clef. The fourth, fifth, and sixth staves are for the orchestra, indicated by a treble clef, bass clef, and bass clef respectively. The music is in common time (indicated by a 'C'). The tempo is Allegro moderato, with a tempo marking of $d = 136$. The score includes dynamic markings such as *p*, *pp*, *cres. mollo.*, *f*, *Tutti.*, *dim.*, and *vocal*. The vocal parts are written in a stylized, melodic manner, while the instrumental parts provide harmonic support.

2
 SOPRANO.
 You shall hear how Pau-Puk-Kee-wis, How the handsome Ye - na-diz - ze, Danced at Hi-a-watha's
 ALTO.
 You shall hear how Pau-Puk-Kee-wis, How the handsome Ye - na-diz - ze, Danced at Hi-a-watha's
 2
 p Str. pliss. mf
 wed-ding;
 wed-ding;
 dim. mp with Wood-Wind.
 TENOR. mf
 How the gen-tle Chi-bi - a - bos,
 BASS. mf
 How the gen-tle Chi-bi - a - bos,
 He the sweetest of mu-sic-i-ans, Sang his songs of love and longing;
 He the sweetest of mu-sic-i-ans, Sang his songs of love and longing;

String and woodwind parts for measures 1-2. The strings play eighth-note patterns, while the woodwinds provide harmonic support.

3
SOPRANO.

How I - a - goo, the great boaster, He the marv'lous sto - ry - teller, Told his tales of strange ad -

ALTO.

How I - a - goo, the great boaster, He the marv'lous sto - ry - teller, Told his tales of strange ad -

TENOR.

How I - a - goo, the great boaster, He the marv'lous sto - ry - teller, Told his tales of strange ad -

BASS.

How I - a - goo, the great boaster, He the marv'lous sto - ry - teller, Told his tales of strange ad -

3 Str. & Wood-Wind.

String and woodwind parts for measures 3-4. The strings play eighth-note patterns, while the woodwinds provide harmonic support.

String and woodwind parts for measures 5-6. The strings play eighth-note patterns, while the woodwinds provide harmonic support. The vocal line continues with "ven-ture," and the instrumental line ends with a dynamic instruction "f".

4

joy - ous, That the time . . . might pass more gai - ly, And the guests be more con -
 joy - ous, That the time might pass more gai - ly, And the guests be more con -
 joy - ous, That the time might pass more gai - ly, And the guests be more con -
 joy - ous, That the time might pass more gai - ly, And the guests . . . be more con -

4

- tent - ed. Sumptuous was the feast No - ko - mis Made at Hi - a -
 - tent - ed. Sumptuous was the feast No - ko - mis Made at Hi - a -
 - tent - ed. Sumptuous was the feast No - ko - mis Made at Hi - a -
 - tent - ed. Sumptuous was the feast No - ko - mis Made at Hi - a -

4

Ped. Ped.

- wa - tha's wedding.
 - wa - tha's wedding.
 - wa - tha's wedding.
 - wa - tha's wedding.

dim.

Ped. Ped.

All the bowls were made of bass-wood, White and
All the bowls were made of bass-wood, White and

p cor. Ped.

All the spoons of horn of bis - on, Black and polished ve - ry
All the spoons of horn of bis - on, Black and polished ve - ry
polished ve - ry smoothly,
polished ve - ry smoothly,

Wood-Wind.

Ped. Ped. Ped. Ped.

smoothly. She had sent . . . Mes - sengers with wands of wil - low,
smoothly, Mes - sengers with wands of wil - low,
She had sent thro' all the vil - lage Mes - sengers with wands of wil - low,
She had sent thro' all the vil - lage Messengers with wands of wil - low,

6

6

As a sign . . . As a

As a sign of in - vi - ta - tion, As a

As a sign of in - vi - ta - tion, As a

6 Str. & Wood.

L.H.
f cres. molto.

tok-en;

And the wed-ding - guests as-sem-bled,

tok-en of the feast-ing;

tok-en of the feast-ing;

And the guests . . .

f Wood-Wind only.

Clad in all their rich-est rai-ments,

Clad in all their rich-est rai-ments,

as - semb - led,

and Str.

Robes of fur and belts of wam - pum,
 Splen-did with their paint and plu - mage,
 Robes of fur and belts of wam - pum,
 Splen-did with their paint and plu - mage,
f Tutti.
 Brass.

Beau - ti - ful with beads and tas - sels.
 Beau - ti - ful with beads and tas - sels.
 Beau - ti - ful with beads and tas - sels.
 Beau - ti - ful with beads and tas - sels.
f

molto pesante.
a tempo.
 3985.

3 3

8

First they ate the stur - geon, Nah - ma, And the pike, the
 First they ate the stur - geon, And the
 First they ate the stur - geon, And the
 First they ate the stur - geon, And the
 8 Str.
 Wood-Wind.

9

Mas - ken - oz - ha, Caught and cooked by old No - ko - mis,
 Mas - ken - oz - ha, Caught, cook'd, by old No-ko - mis,
 Mas - ken - oz - ha, Caught, cook'd, by old No-ko - mis,
 Mas - ken - oz - ha, Caught, cook'd, by old No-ko - mis,

9

of Tutti. sf

9

On pem-i-can they feast-ed,
 On pem-i-can they feast-ed,
 Then on pem-i-can . . . they feast-ed,
 Then on pem-i-can . . . they feast-ed,

And buf-fa-lo mar-row, Haunch of deer and
 And buf-fa-lo mar-row, Haunch of deer and
 Pem-i-can and buf-fa-lo . . . mar-row, Haunch of deer and
 Pem-i-can and buf-fa-lo . . . mar-row, Haunch of deer and

10

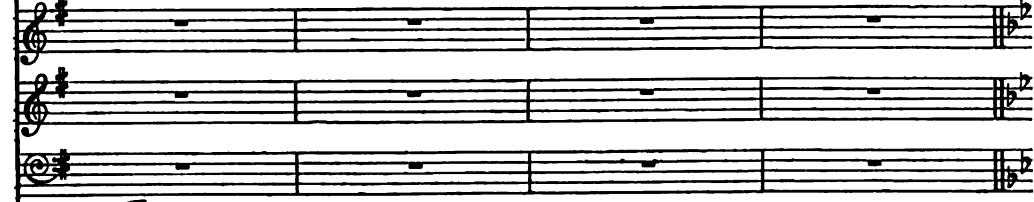
hump of bis-on, Yel-low cakes of the Mon-da-min,
 hump of bis-on, Yel-low cakes of the Mon-da-min,
 hump of bis-on, Yel-low cakes of the Mon-da-min,
 hump of bis-on. Yel-low cakes of the Mon-da-min.

11 *pesante.*
 And the wild rice of the riv - er.
 And the wild rice of the riv - er.
 And the wild rice of the riv - er.
 11 And the wild rice of the riv - er.

Str. 

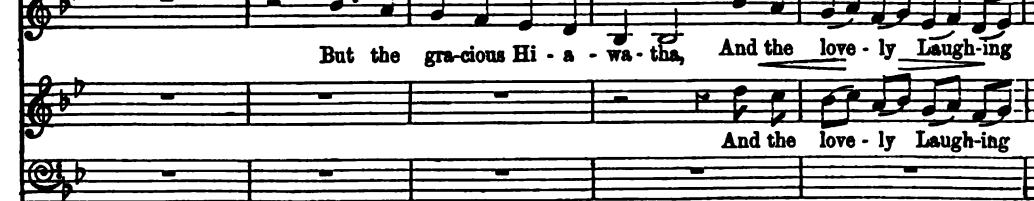
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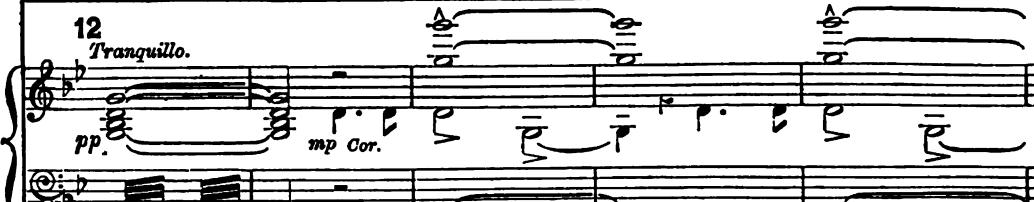
Ped. 

dim. Wood-Wind. 

rall. 

12 *Tranquillo.* mp
 But the gra-cious Hi - a - wa - tha, And the love - ly Laugh-ing
 mp
 But the gra-cious Hi - a - wa - tha, And the love - ly Laugh-ing
 And the love - ly Laugh-ing

12 *Tranquillo.* pp 

mp Cor. 

Wa - ter, Tast - ed
 Wa - ter, .. And the care - ful old No - ko - mis, . . . Tast - ed
 Wa - ter, .. And the care - ful old No - ko - mis, . . . (sotto voce.)
 Hi - a
 not the food be - fore them.
 not the food be - fore them, On - ly wait - ed on the o - thers, On - ly serv'd their guests in
 On - ly wait - ed on the o - thers.
 wa - tha! . . . On - ly serv'd their guests in
 mor - en - da.
 dim. e rall. pp
 si - lence.
 dim. e rall. pp
 si - lence.
 Cor. & Fag.
 dim. e rall. pp ppp
 8285. B

13
BASSES.

12

mp

And when all the guests had fin-ih'd,

mp Cl. & Fag.

Old No - ko - mis, brisk and bu - ay, From an am - ple pouch of ot - ter,

14 ALTO'S.

Fill'd the red stone pipes for smok - ing With to-bac - co from the South-land,
TERPSICORE.

Fill'd the red stone pipes for smok - ing With to-bac - co from the South-land,

Fill'd the pipes, the pipes for smok - ing,

14

mf Str.

15

SOPRANOS.

And with herbe and leaves of frag - rance.

Mix'd with bark . . . of the red wil - low, And with herbs . . . of frag - rance.

Mix'd with bark of the red wil - low, And with herbs of frag - rance.

And with herbs and leaves of frag - rance.

15

f with Cor.

SOPRANOS.

Then she said,

8va

cres. et accel.

with Brass.

pesante.

*Allegro molto.**ff*

"O Pau - Puk-Kee - wis, . . .

"O Pau - Puk -

"O Pau - Puk-Kee - wis, . . .

"O Pau - Puk -

"O Pau - Puk-Kee - wis, . . .

"O Pau - Puk -

"O Pau - Puk-Kee - wis, . . .

"O Pau - Puk -

Allegro molto. ♩ = 168.*ff*

Str.

Kee - wis, . . .

Dance for us . . . your mer-ry dan - ces,

Kee - wis, . . .

Dance for us . . . your mer-ry dan - ces,

Kee - wis, . . .

Dance for us . . . your mer-ry dan - ces,

Kee - wis, . . .

Dance for us . . . your mer-ry dan - ces,

14

Dance . . the Beggar's Dance to please us, That the feast may

Dance . . the Beggar's Dance to please us, That the feast may

Dance . . the Beggar's Dance to please us,

Dance . . the Beggar's Dance to please us,

8va

Str. & Cor.

17

be more joy-ous, That the time may pass more gai - ly, And our

be more joy-ous, That the time may pass more gai - ly, And our

That the feast may be more joy-ous, And our

That the feast may be more joy-ous, 17 And our

dim.
guests be more con-tent-ed!"dim.
guests be more con-tent-ed!"dim.
guests be more con-tent-ed!"dim.
guests be more con-tent-ed!"

17

BASSO. *p* *cres.*

Tempo lmo. $\text{♩} = 136$.

pp Cor. *p* *p* *cres.*

Ximp. Ped.

poco *a* *poco*

Ho the i - dle Ye - - na - diz - ze, He the mor - ry

poco *a* *poco*

cres.

mis - chief - mak - er, Whom the peo - ple call'd the Storm-Fool,

cres.

19

16

Rose among the guests as - semb - led.

Rose among the guests as - semb - led.

Rose among the guests as - semb - led.

19 Rose . . . among the guests as - semb - led.

Tutti.

Skill'd . . . was he in sports, . . .

Skill'd was he in sports and pas - times, In the mer - ry dance of snow - shoes,

Skill'd was he in sports and pas - times, In the mer - ry dance of snow - shoes,

Str. Ol. & Fl.
con Ped.

20

Skill'd was he in
Skill'd was he in

In the play of quoits and ball - play;

Skill'd . . .

In the play of quoits and ball - play;

20

8va.

mf and Cor.

games of haz - ard, In all games of skill and haz - ard, Pu - ga-sing, the
 games of haz - ard, In all games of skill and haz - ard, Pu - ga-sing, the
 was he in games, . . .

Sea

21

Bowl and Coun - ters, Koom - tas-soo, the Game of Plum - stones.

Bowl and Coun - ters, Koom - tas-soo, the Game of Plum - stones.

Koom - tas-soo, the Game of Plum - stones.

Koom - tas-soo, the Game of Plum - stones.

21

Sea

cres. molto.

Call'd him coward, Shaw - go - da - ya,
 I - dler, gam - bler, Ye - na - dia - za,
 call'd him Saint - Heart,

Lit - tie heed - ed he their jest - ing,
 and Brass.

molto crea.
 For the wo - men and the maid - ens
 molto crea.
 For the wo - men and the maid - ens
 molto crea.
 Lit - tie car'd he for their in - sults,
 For the wo - men and the maid - ens
 molto crea.
 22 For the wo - men and the maid - ens
 crea. f molto crea.

23

Lov'd the hand - some Pau - Puk - Kee - wi, lov'd the hand-some Pau - Puk

Lov'd the hand - some Pau - Puk - Kee - wis, lov'd the hand-some Pau - Puk
V V V V

Lov'd the hand - some Pau - Puk - Kee - wis, lov'd the hand-some Pau - Puk

Lov'd the hand - some Pau - Puk - Kee - wis, lov'd the hand-some Pau - Puk

Kee - win.

Kao - wia

Kee-wie

Kao - win

dim

poco a po

11

8885.

Allegro comodo. $\text{d} = 84$.

24

Wood-Wind. p v

Ped. pp Violas. pp

pp. Ped.

molto. cres. Ped.

25

SOPRANOS.

He was dress'd in shirt of doe-skin, White and soft, and fring'd with er-mine,

ALTO.

25 He was dress'd in shirt of doe-skin, White and soft, and fring'd with er-mine,

and Violas.

All in - wrought with beads of wam-pum;

All in - wrought with beads of wam-pum;

Str. & Wood.

f molto.

TENORS.

He was dress'd in deer - skin leg-gings, Fring'd with hedgehog quills and er-mine,

BASSES.

He was dress'd in deer - skin leg-gings, Fring'd with hedgehog quills and er-mine,

26

mf

Thick with quills and beads em - broider'd.

Thick with beads em - broider'd.

And in moc - ca - sins of buck-skin Thick with quills and beads em - broider'd.

And in moc - ca - sins of buck-skin Thick . . . em - broider'd.

Str. pizz.

f

Ped.

27

SOPRANO.

On his head were plumes of swan's down,

ALTO.

27 On his head were plumes of swan's down,

8va.

Wood.

f

Str.

On his heels were tails of fox-es, In one hand a fan of fea-thers,
 On his heels were tails of fox-es, In one hand a fan of fea-thers,

And a pipe was in the o-ther.

And a pipe was in the o-ther.

TENORS.

And a pipe was in the o-ther.

BASSES.

And a pipe was in the o-ther.

f rit. *sf* *pesante.*

Ped.

Tempo lmo.

ff *Tutti.*

Barr'd with streaks of red and yel - low, Streaks of blue and bright ver-mil - ion,
 Barr'd with streaks of red and yel - low, Streaks of bright ver-mil - ion,
 Barr'd with streaks of blue and bright ver-mil - ion,
 Barr'd with streaks of bright ver - mil - ion,

Shone the face of Pau-Puk-Kee-wis. From his fore-head fell his tress - es,
 Shone the face of Pau-Puk-Kee-wis. From his fore-head fell his trees - es,
 Shone the face of Pau-Puk-Kee-wis. From his fore-head fell his tress - es,
 Shone . . . the face of Pau-Puk-Kee-wis. From his fore-head fell his tress - es,

29

Smooth and part-ed like a wo - man's, Shin - ing bright with oil, and plait - ed,
 Smooth and part-ed like a wo - man's, Shin - ing bright with oil, and plait - ed,
 Smooth and part-ed like a wo - man's, Shin . . . ing bright and plait - ed,
 Smooth and part-ed like a wo - man's, Shin - ing bright and plait - ed,

24 30 *mp* *cres.* > *poco*.

Hung with braids of scent-ed grass - es, As a - mong the guests as - semb - led,
mp *cres.* > *poco*.
Hung with braids of scent-ed grass - es, As a - mong the guests as - semb - led,
mp *cres.* > *poco*.
Hung with braids of scent-ed grass - es, As a - mong the guests as - semb - led,
mp *cres.* > *poco*.
Hung with braids of scent-ed grass - es, 30 As a - mong the guests as - semb - led,
sf *cres.* >
Woud & Trombo.
Timp.

a poco. *cres.*
To the sound of flutes and sing - ing, To the sound of drums and voi - ces,
a poco. *cres.*
To the sound of flutes and sing ing, To the sound of drums and voi - ces,
a poco. *cres.*
To the sound of flutes and sing - ing, To the sound of drums and voi - ces,
a poco. *cres.*
To the sound of flutes and sing - ing, To the sound of drums and voi - ces,
poco . . . *a . . .* *poco* . . . *cres.*

Rose the handsome Pau-Puk-Kee-wis, And be - gan . . . his mys - tic
dim.
Rose the handsome Pau-Puk-Kee-wis, And be - gan . . . his mys - tic
dim.
Rose the handsome Pau-Puk-Kee-wis, And be - gan . . . his mys - tic
dim.
Rose the handsome Pau-Puk-Kee-wis, And be - gan . . . his mys - tic
dim.

dan - ces.
dan - ces.
dan - cea.
dan - cea.

dim. rall.

31

Lento.

Lento. d = 78.

BASSES. *p.*

First he danc'd a solemn
mea - sure, Ve - ry slow in step and ges - ture,.. In and out a-mong the

Fl. & Vl.

Ped.

TENOR. *f* *p*

Thro' the shadows and the sun - shine,.. Treading soft - ly like a
pine trees,.. Thro' the shadows and the sun - shine,.. Treading soft-ly like a

Ped. *f* *p* *Ped.*

8285.

24 30

mp *cres.* *poco.*

Hung with braids of scent-ed grass - es,
Hung with braids of scent-ed grass - es,
Hung with braids of scent-ed grass - es,
Hung with braids of scent-ed grass - es,

As a - mong the guests as - semb - led,
As a - mong the guests as - semb - led,
As a - mong the guests as - semb - led,
As a - mong the guests as - semb - led,

mp *cres.* *poco.*

To the sound of flutes and sing - ing,
To the sound of flutes and sing - ing,
To the sound of flutes and sing - ing,
To the sound of flutes and sing - ing,

To the sound of drums and voi - ces,
To the sound of drums and voi - ces,
To the sound of drums and voi - ces,
To the sound of drums and voi - ces,

a poco. *cres.* *poco.* *cres.*

Rose the handsome Pau-Puk-Kee-wis,
Rose the handsome Pau-Puk-Kee-wis,
Rose the handsome Pau-Puk-Kee-wis,
Rose the handsome Pau-Puk-Kee-wis,

And be - gan . . . his mys - tic
And be - gan . . . his mys - tic
And be - gan . . . his mys - tic
And be - gan . . . his mys - tic

dim. *dim.* *dim.* *dim.*

sf *sf* *sf* *sf*

dan - cea.
dan - cea.
dan - cea.
dan - cea.

dim. rall.

31

Lento.

Lento. d = 78.

BASSO. *p*.

First he danc'd a solemn

str. pp

Ped.

mea - sure, Ve - ry slow in step and ges - ture,.. In and out a - mong the

Fl. & Vl.

Ped.

TENORS.

f *p*

Thro' the shadows and the sun - shine,.. Treading soft - ly like a

f *p*

pine trees,.. Thro' the shadows and the sun - shine,.. Treading soft-ly like a

f *p*

Ped. *Ped.*

8285.

32

28

Più mosso.

pan - ther, . . .

pan - ther, . . .

32

Più mosso. $\text{d} = 100$.*cres.* . . . *accel.**f**mf*

Then more swift - ly and still swift - er, . . .

*dim.**mf**d.**cres.*

Leap-ing o'er the guests as - semb - led, . . .

Whirl-ing, spinning round in cir - cles, . . .

Leap - ing

*cres.*33 *poco**poco.**accel.*

leap-ing o'er the guests as - semb - led, . . . Eddying round and round the wig - wam, . . .

33

*poco.**accel.*

o'er . . . the guests as - semb - led, . . . Eddying round and round the wig - wam, . . .

*poco**poco.**accel.**Ped.*

SOPRANO. *Piu mosso.*

Till the leaves .. went whirl - ing, The
f. Till the leaves went whirling with him, Till the
Till the leaves went whirling with him, Till the
Piu mosso. $\text{d} = 120.$

Str. Cl. & Fag.

Ped. *Ped.*

dust and the wind. . . .
dust and wind to - ge - ther Swept in ed - dies round a - bout him...
dust and wind to - ge - ther Swept in ed - dies round a - bout him...
ff *>>*

Ped. *Ped.* *Ped.*

34 Soprano. *Piu presto.*

Then a-long the sandy mar - gin Of the

ALTO.

Then a-long the mar - gin Of the
Piu presto. $\text{d} = 144.$

accel.

whirl - wind, Till the sand was blown and sift - ed Like great
 ALTO. >
 Till the sand was blown and sift - ed Like great
 whirl - wind, Till the sand was blown and sift - ed Like great
 BASSES.
 Like great

Ped.

snow - drifts o'er the land - scapes, Heap-ing all . . . the shores with
 sempre ff
 snow - drifts o'er the land - scapes, Heap-ing all the shores with Sand - Dunes,
 sempre ff
 snow - drifts o'er .. the land - scapes, Heap - ing all the shores with Sand - Dunes,
 snow - drifts, Heap-ing all the shores with Sand - Dunes,
 sea
 sempre ff
 Ped.

Ped.

Sand Dunes, Sand Hills of the Na - gow Wud-joo! . . .
 crea. > > ^ . ^ . ^ .
 Sand Hills of the Na - gow Wud-joo!
 crea. > > ^ . ^ . ^ .
 Sand Hills of the Na - gow Wud-joo!
 Sand Hills of the Na - gow Wud-joo!

36

Ped.

80

Tromboni.

Ped.

37

Ped.

Ped.

v

rall.

38 *Molto pesante.**sempre ff*

Thus the mer - ry Pau-Puk - Kee-wis Danc'd his Beg - gar's Dance to please them,

Thus the mer - ry Pau-Puk - Kee-wis Danc'd his Beg - gar's Dance to please them,

Thus the mer - ry Pau-Puk - Kee-wis Danc'd his Beg - gar's Dance to please them,

Thus the mer - ry Pau-Puk - Kee-wis Danc'd his Beg - gar's Dance to please them,

38 *Molto pesante.* $\text{♩} = 130.$ *sempre ff Str. Wood & Brass.*

And, re-turn-ing, sat down laugh-ing There a-mong the guests as - semb - led,
 And, re-turn-ing, sat down laugh-ing There a-mong the guests as - semb - led,
 And, re-turn-ing, sat down laugh-ing There a-mong the guests as - semb - led,
 And, re-turn-ing, sat down laugh-ing There a-mong the guests as - semb - led,

39

Set and fann'd himself se - rene - ly With his fan of tur - key
 Set and fann'd himself se - rene - ly With his fan of tur - key
 Set and fann'd himself se - rene - ly With his fan of tur - key
 Set and fann'd himself se - rene - ly With his fan of tur - key

39

a tempo.

- fea - ther. . . .
a tempo.
 - fea - ther. . . .
a tempo.
 - fea - ther. . . .
a tempo.
 - fea - ther. . . .
If a tempo.

82

40

Ped.

Ped.

Ped.

Str. Cl. & Cor.

Ped.

dim.

rall.

Con moto.

Then said they to Chi - bi - a - bos, To the friend of Hi - a -

Then said they to Chi - bi - a - bos, To the friend of Hi - a -

Then said they to Chi - bi - a - bos, To the friend of Hi - a -

Then said they to Chi - bi - a - bos, To the friend of Hi - a -

Con moto. d = 75.

mp Wood-Wind.

- wa - tha, To the sweet - est of all sing - ers, To the best of ..

- wa - tha, To the sweet-est of all sing - ers, To the best of

- wa - tha, To the sweet-est of all sing - ers, To the best of

- wa - tha, To the sweet-est of all sing - ers, To the best of

- wa - tha, To the sweet-est of all sing - ers, To the best of

all mu - si - cians,

all mu - si - cians,

all mu - si - cians,

all .. mu - si - cians,

Str. pp

42

"Sing to us, o Chi - bi -

"Sing to us, o Chi - bi -

"Sing to us, o Chi - bi -

"Sing, . . . o Chi - bi -

Voices alone.

f dim. p

a - bos! Songs of love and songs of long-ing, That the feast may be more
 cresc.

a - bos! Songs of love and songs of long-ing, That the feast may be more
 cresc.

a - bos! Songs of love and songs of long-ing, That . . . the feast may be more
 cresc.

a - bos! Songs of love and songs of long-ing, That the feast may be more

joy - ous, That the time may pass more gai - ly, And our guests be
 rit. > dim.

joy - ous, That the time may pass more gai - ly, And our guests be
 rit. > dim.

joy - ous, That the time may pass more gai - ly, And our guests be
 rit. > dim.

joy - ous, That the time may pass more gai - ly, And our guests be
 rit. > dim.

43

more con - tent - ed!" . . .

more con - tent - ed!" . . . And the gen - tie

more con - tent - ed!" . . . The

more con - tent - ed!" . . .

Str. con sord. ppp

18

Chi - bi - a - bos Sang in ac - cents sweet and
gen - tle Chi - bi - a - bos . . . Sang sweet and

Sva *pp* Wood-Wind & Cor. *mf* Str.

Ped.

ten - der, Sang in tones of deep e - mo - tion,
ten - der, . . . Sang in tones of deep e - mo - tion, . . .

Sva *pp* *mf* *pp*
Ped.

44

Look - ing still at
Songs of love . . . and songs . . . of long - ing.
Songs of love and songs of long - ing. . .

Sva *pp* *mf*
Ped.

44

8285.

Hi - a - wa - tha, Look - ing at fair . . . Laugh - ing Wa - ter,

rall. poco a poco.

sostenuto.

With Trombones.

Sang he soft - ly, . . . Sang in this wise: . . .

rall. poco a poco.

Sang he soft - ly, . . . Sang in this wise: . . .

Sang he soft - ly, . . . Sang in this wise: . . .

Sang he soft - ly, . . . Sang in this wise: . . .

Sang he soft - ly, . . . Sang in this wise: . . .

rall. poco a poco.

mor - en - do.

Str. & Cor.

45 *Andante con moto.* $\text{d} = 120.$

Str. con sord.
pp tranquillo.

Ped.

TENOR SOLO.

a tempo. *f*

"On-a-way! A-wake, . . . be -

rall.

With Cl. & Fag. *pp a tempo.*

Ped. *Ped.*

- lov-ed! . . Thou the wild-flow'r of the for - est! . .

Ped. sempre.

Ped. *Ped.*

Thou . . . the wild-bird of the prai - rie! . . Thou with eyes so soft and

46 88

fawn - like ! If thou on - ly look - eat at me, . . . I am

Ped. Ped. Ped.

rit. > a tempo. accel > crea.

hap - py, . . . I am hap - py, . . . as the lil - ies, the

rit. > a tempo. mp with Ob. accel. crea.

Ped. dim. e & rall.

lil - ies of the prai - rie, When they feel . . . the dew . . . up - on them !

f. dim. e rall. Ped. Ped.

47 a tempo. tranquillo.

Sweet thy breath is as the fragrance Of the wild-flow'r's in the

Fl. & Cl. pp

a tempo. pp Ped. Ped.

morn - ing, . . . As . . . their fragrance is at

with Str. mf > pp mp Ped. Ped.

Ped. Ped. Ped. Ped. Ped.

eve - ning, In the Moon when leaves are fall - ing...

Ped.

with Ob.

Appassionato.

f

Does not all the blood within me Leap to meet thee, leap to meet thee, As the springs to meet the sun - shine, ..

p Str. only

Ped.

Ped.

In the Moon when nights are bright - est?

rall. *f* *rall.* *dim.*

Ped. Ped. — Ped.

Ped.

a tempo.

On a way! ... my heart ... sings to thee, ..

p a tempo.

m

Sings.. with joy .. when thou art near me, .. As the sigh . ing, sing . ing

40

branch - es . . . In the pleasant Moon of Straw - ber - ries ! When thou
 art not pleas'd, be - lov - ed, . . Then my heart is sad and dark-en'd, . .

50 accel. crea. dim. e rall.
 As the shin - ing riv - er dark-en's When the clouds drop sha - dows
 Ob. accel. cres. dim. e rall.
 Ped. Ped. sempre Ped.

51

Con moto.

on it! . . . When thou smil - est, my be-lov - ed,
 Then my troubled heart . . is bright - en'd.. As in
 8285. Ped. Ped.

41

52

sun - shine gleam the rip - ples That the cold wind makes in riv - era...

53

rall.

I my -

self, my - self ! . . . be - hold me ! . . .

a tempo. >

a tempo. mp
 with Cl. & Fag.

54
Meno mosso.

Blood of my beating heart, be - hold me ! O a - wake, a-wake, be -

Meno mosso

dim.

Ped. *Ped.* *Ped.*

rall. *tranquillo.* *molto rall.* *a tempo.*

- lov - ed ! . . . On-a-way ! a - wake, . . . be - lov - ed ! " . . .

rall. dim. *pp* *molto rall.* *a tempo.*

Ped. *Ped.* *Ped.*

mf *v* *rall.* *en - tando. ppp*

Ped. *Ped.* *Ped.*

Lento.
SOPRANO.

48

Thus the gen - tie Chi - bi - a - bos .. Sang his song of ..

Alto.

Thus the gen - tie Chi - bi - a - bos .. Sang his song of ..

TENOR.

Thus the gen - tie Chi - bi - a - bos .. Sang his song of ..

BASS.

Thus the gen - tie Chi - bi - a - bos .. Sang his song of ..

Lento. $\text{d} = 66.$

p Wood-Wind.

55 *Poco più mosso.*

love and long - ing ; ..

55 *Poco più mosso.*

Str. m/ animato.

crea. accel.

Più mosso.

And I - a - goo, the great boast - er, ..

And I - a - goo, the great boast - er, ..

Più mosso.

Ped.

He the mar - v'lous sto - ry - tel - ler, . . . He the friend of .. old No -
 He the mar - v'lous sto - ry - tel - ler, . . . He the friend of old No -

 accel.
 56 *f = a tempo.*
 Jeal - ous of the sweet mu -
 Jeal - ous of the sweet mu -
 ko - mis,
 Jeal - ous of the sweet mu -
 ko - mis,
 Jeal - ous . . . of the sweet mu -
 56 *f a tempo.*
 si - cian, Jeal - ous of th'ap-plause they gave him,
 si - cian, Saw in all the eyes a - round him.
 si - cian, Jeal - ous of th'ap-plause they gave him,
 si - cian,

45

cres. poco a poco.

That the wed-ding - guests as - sembled Long'd to
 In all . . . their looks, That the guests as - sembled Long'd to
 Saw in all their looks and ges-tures, Saw . . . that the guests as - sembled
 Saw in all their looks and ges-tures, Saw . . . that the guests as - sembled

cres. poco a poco. sf

Ped. Ped. Ped.

rall.

hear his plea - sant sto - ries, His im - mea-sur - a - ble false - hoods...
 hear his plea - sant sto - ries, His im - mea-sur - a - ble false - hoods...
 Long'd to hear his sto - ries, His im - mea-sur - a - ble false - hoods...
 Long'd to hear his sto - ries, His im - mea-sur - a - ble false - hoods...

rall.

Ped. Ped. Ped.

57

Moderato energico. $\text{d} = 100.$

mp Fag. Celli & Bassi.

VL

f

Never heard he an ad -

Nev -

Ve - ry boastful was I - a - goo: . . . Nev - - -

58

ff *f*

Ped. Ped.

f

Never - er an ad - ven - ture,

- ven - ture But him - self had met a great - er; Nev - er a deed,

er, nev - er an ad - ven - ture,

er, nev - er a ny deed of dar - ing But him -

cres.

59

mf

nev - er a deed, But himself could tell . . . a . . .

Never a ny marvellous sto - ry But him - self could tell a

self had done a bold - er; . . . But him - self could tell a

59

ff *f*

Would you listen to his boast-ing, Would you on - ly give him cre - dence,
strang - er... Would you on - ly give him cre - dence,
strang - er... Would you on - ly give him cre - dence,
strang - er... Ped.

No one ev - er shot an ar - row Half so far and high as he had; Ev - er
Half so high as he had; Ev - er
Half so high as he had;
Half so high as he had;

60 Str. pizz.

caught so ma - ny fish - es, Ev - er kill'd so ma - ny rein-deer, Ev - er trapp'd so ma - ny
caught so ma - ny fish - es, Ev - er kill'd so ma - ny rein-deer, Ev - er trapp'd so ma - ny
Ev - er caught so ma - ny fish - es, Ev - er trapp'd so ma - ny bea - ver!
Ev - er caught, or kill'd.. or trapp'd so ma - ny

Str. pizz.
Wood-Wind. Wood-Wind.

bea - ver!.. None could run so fast as he could,
 bea - ver!.. None could run so fast as he could,
 bea - ver!.. None could run so fast as he could,
 bea - ver!.. None could run so fast as he could,
f pesante. molto cres. *ff* With Brass.

None could dive so deep as he could, None could swim so far as he could ;..
 None could dive so deep as he could, None could swim so far as he could ;..
 None could dive so deep as he could, None could swim so far as he could ;..
 None could dive so deep as he could, None could swim so far as he could ;..
 None had made so ma - ny jour - neys, None had seen so ma - ny won - ders, As this
 None had made so ma - ny jour - neys, None had seen so ma - ny won - ders, As this
 None had made so ma - ny jour - neys, None had seen so ma - ny won - ders, As this
 None had made so ma - ny jour - neys, None had seen so ma - ny won - ders, As this

8285.

49

62

won - der - ful I - a - goo, As this mar - v'lous sto - ry - tell - er!

won - der - ful I - a - goo, As this mar - v'lous sto - ry - tell - er!

won - der - ful I - a - goo, As this mar - v'lous sto - ry - tell - er!

won - der - ful I - a - goo, As this mar - v'lous sto - ry - tell - er!

62

Ped. Ped. Ped.

ff marcato.

Allegro molto. $\text{d} = 180.$

ff

63 Ped. Ped.

Thus his name be - came a by - word .. And a jest a - mong the

Thus his name be - came a by - word .. And a jest a - mong the

63 Thus his name be - came a by - word And a jest a - mong the

Str. & Wood.

Trombone.

Ped.

peo - ple! . .
 peo - ple! . . And when-e'er a boast - ful hunt - er Prais'd his own ad-dress too
 peo - ple! . . And when-e'er a boast - ful hunt - er Prais'd his own ad-dress too
 V V V V V V
 Or a war - rior, home re - turn - ing, Talk'd too much of his a -
 high - ly, . .
 Or a] war - rior, home re - turn - ing, Talk'd too much of his a -
 high - ly, . .
 V V V V V V
 64 cresc. ff > > > >
 -chieve - ments, All his hearers cried, "I - a - goo! Here's I - a - goo, come a -
 cresc. ff > > > >
 All his hearers cried, "I - a - goo! Here's I - a - goo, come a -
 cresc. ff > > > >
 -chieve - ments, All his hearers cried, "I - a - goo! Here's I - a - goo, come a -
 cresc. ff > > > >
 64 cresc. ff > > > >
 All his hearers cried, "I - a - goo! Here's I - a - goo, come a -
 molto cresc. ff > > > >

- mong us!" . . .
 - mong us!" . . .
 - mong us!" . . .
 - mong us!" . . .

Tutti.
ff ff ff ff ff ff

65 Ped. Ped.

He it was who carv'd the cra - die Of the lit - tle Hi - a - wa - tha,
 He it was who carv'd the cra - die Of the lit - tle Hi - a - wa - tha,
 He . . . it was who

mp Str. & Cor.

Carv'd its frame-work out of lin - den, Bound it strong with rein-deer's sin - ews;
 Carv'd . . . it out of lin - den, Bound . . . with rein-deer's sin - ews;
 Carv'd its frame-work out of lin - den, Bound it strong with rein-deer's sin - ews;
 Carv'd . . . it out of lin - den, Bound . . . with rein-deer's sin - ews;

Ped.

52

66

mp

He . . . it

mf

He it was who taught him lat - er

mf

He it was who taught him lat - er

66

Wood-Wind.

Str. mf

Ped.

f

was . . . who taught him How to make the bows of ash-tree,

How to make the bows of ash-tree,

How to make the bows and ar - rows, How to make the bows of ash-tree,

How to make the bows and ar - rows, How . . . to make the bows of ash-tree,

And the ar - rows of the oak - tree.

And the arrows of the oak - tree.

And the ar - rows of the oak - tree.

And the ar - rows of the oak - tree.

67

Wood-Wind.

ff

Ped.

8285.

So a - mong the guests as - semb-led At my Hi - a - wa-tha's wed-ding Sat I .

So a - mong the guests as - semb-led At my Hi - a - wa-tha's wed-ding Sat I .

So a - mong the guests as - semb-led At my Hi - a - wa-tha's wed-ding Sat I .

So a - mong the guests as - semb-led At my Hi - a - wa-tha's wed-ding Sat I .

ff Str. Wood & Cor.

- a - goo, old and ug - ly, Sat the mar-vilous sto - ry - tel-ler.

- a - goo, old and ug - ly, Sat the mar-vilous sto - ry - tel-ler.

- a - goo, old and ug - ly, Sat the mar-vilous sto - ry - tel-ler.

- a - goo, old and ug - ly, Sat the mar-vilous sto - ry - tel-ler.

68

stretto.

Ped.

Molto più mosso. $\text{♩} = 180$.

fff ben marcato.

Ped. ♩ Ped. ♩ with Brass, Drums, & Cymbals. Ped. ♩

8285.

69

54

And they said, . . .

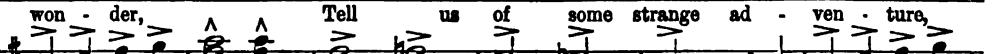
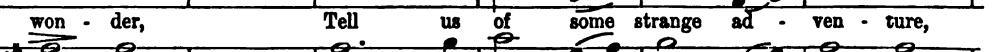
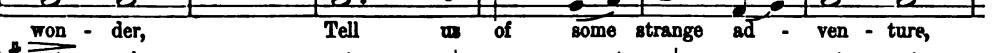
69



Ped.

70 Molto moderato, come al 1ma.
pesante.

Ped.

70 Molto moderato, come al 1ma.
Wood & Brass.Timp.
trem.

That the feast may be more joy - ous, That the
 That the feast may be more joy - ous, That the
 That the feast may be more joy - ous, That the

That the feast may be more joy - ous, That the

dim.

time may pass more gai - ly, And our guests be more con -
 time may pass more gai - ly, And our guests be more con -
 time may pass more gai - ly, And our guests be more con -
 time may pass more gai - ly, And our guests be more con -

dim.

Str. & Wood.

straight - way,
Fl. Ob. & Str.

"You shall hear a tale of won - der, . . ."

pp

p. dim e rall.

You shall hear of strange ad - ven - tures."

dim. e rall. *poco* *a.* *poco* *dim.*

73 Poco meno mosso.

ALTOS.

So he told the strange ad - ven - tures Of Os .

Poco meno mosso.

pp sempre. Str. trem.

Ped. *Ped.* *Ped.*

mor *en* *do.*

so o, the Ma - gi - cian, From the Eve - ning

mor *en* *do.*

Ped. *Ped.*

Star de-scend-ed.

pp

Ped. *Ped.*

with soft Brass. 8285.

74 *mf* *Meno mosso.*

Such was Hi - a - wa - tha's wed-ding, Thus the wed-ding-banquet
 Such was Hi - a - wa - tha's wed-ding, Thus the ban - quet
 Such was Hi - a - wa - tha's wed-ding, Thus the ban - quet
 Such was Hi - a - wa - tha's wed-ding, Thus the ban - quet

Meno mosso.

mf *sostenuto.* Str. Cl. Ob. & Fag.

end - ed, And the wed - ding-guests de - part - ed, Leav - ing
 end - ed, And the guests . . . de - part - ed, Leav - ing
 end - ed, And the guests . . . de - part - ed, Leav - ing
 end - ed, And the wed - ding-guests de - part - ed, Leav - ing

mor . . . en > . . . do. 75 >

Hi - a - wa - tha hap - py, . . . hap - py
 Hi - a - wa - tha hap - py, . . . hap - py
 Hi - a - wa - tha hap - py, . . . hap - py
 Hi - a - wa - tha hap - py, . . . hap - py

mor . . . en > . . . do. 75 >

With : the night . . . and Min-ne - ha . . . ha . . .
 With the night and Min - ne - ha . . . ha . . .
 With the night and Min - ne - ha . . . ha . . .
 With the night and Min - ne - ha . . . ha . . .
 With the night and Min - ne - ha . . . ha . . .

rall.

rall.

rall.

rall.

rall.

Ob.

rall.

pp

Meno mosso.

76

fl.

tranquillo.

pp

Ped.

pp

Ped.

Wood.

Ped.

Ped.

pp

ppp Tutti.

molto crea.

ff

Ped.

Ped.

Ped.

Ped.

Ped.

THE END

NOVELLO'S ORIGINAL OCTAVO EDITIONS

OF

Oratorios, Cantatas, Odes, Masses, &c.

	FRANZ ABT.	Price P. P. P. C. G. U.		BEETHOVEN.	Price P. P. P. C. G. U.		
MINSTER BELLS	(Female voices) ...	2/6	—	A CALM SEA AND A PROSPEROUS VOYAGE.	0/4	—	—
SPRINGTIME	(ditto) (SOL-FA, 0/6)	2/6	—	CHORAL FANTASIA (SOL-FA, 0/3)	... 1/0	—	—
SUMMER	(ditto) ...	2/6	—	CHORAL SYMPHONY	... 2/6	—	—
THE FAYS' FROLIC	(ditto) ...	2/6	—	DITTO, VOCAL PART (SOL-FA, 0/6)	... 1/0	—	—
THE GOLDEN CITY	(ditto) (SOL-FA, 0/6)	2/6	—	COMMUNION SERVICE, IN C	1/6	—	3/0
THE SILVER CLOUD	(ditto) ...	2/6	—	ENGEDI; OR, DAVID IN THE WILDERNESS	1/0	1/6	3/0
THE WATER FAIRIES	(ditto) ...	2/6	—	MASS, IN C	1/0	1/6	3/0
THE WISHING STONE	(ditto) ...	2/6	—	MASS, IN D	... 2/0	2/6	4/0
J. H. ADAMS.				MEEK AS THOU LIVEDST	... 0/8	—	—
A DAY IN SUMMER (SOL-FA, 0/6)	... 1/0	—	MOUNT OF OLIVES (CHORUSES, SOL-FA, 0/6)	1/0	1/6	3/0	
T. ADAMS.				RUINS OF ATHENS	1/6	—	—
THE CROSS OF CHRIST (SOL-FA, 0/6)	... 1/0	—	THE PRAISE OF MUSIC	1/6	2/0	3/0	
THE HOLY CHILD (SOL-FA, 0/6)	... 1/0	—	A. H. BEHREND.				
THE RAINBOW OF PEACE	... 1/0	—	SINGERS FROM THE SEA (SOL-FA, 0/9)	... 1/6	—	—	
B. AGUTTER.				WILFRED BENDALL.			
MISSA DE BEATA MARÍA VIRGINÉ, IN C (English) (Female voices) ...	2/6	—	A LEGEND OF BREGENZ (Female voices)	1/6	—	—	
MISSA DE SANCTO ALBANO (English) ...	3/0	4/0	4/0	THE LADY OF SHALOTT (Female voices) ...	3/6	—	—
THOMAS ANDERTON.				(DITTO, SOL-FA, 1/0)			
THE NORMAN BARON	1/0	1/6		KAREL BENDL.			
WRECK OF THE HESPERUS (SOL-FA, 0/4)	1/0	—	WATER-sprite's REVENGE (Female voices) ...	1/0	—	—	
YULE TIDE	1/6	2/0	3/0	SIR JULIUS BENEDICT.			
J. H. ANGER.				PASSION MUSIC FROM ST. PETER	1/6	—	—
A SONG OF THANKSGIVING..	1/6	—	ST. PETER	3/0	3/6	5/0	
W. I. ARGENT.				THE LEGEND OF ST. CECILIA (SOL-FA, 1/6)	2/6	3/0	4/0
MASS, IN B FLAT	2/6	—	GEORGE J. BENNETT.				
P. ARMES.				EASTER HYMN	1/0	—	—
HEZEKIAH	2/6	—	SIR W. STERNDALE BENNETT.				
ST. BARNABAS	2/0	—	INTERNATIONAL EXHIBITION ODE (1862)	1/0	—	—	
ST. JOHN THE EVANGELIST	2/6	—	THE MAY QUEEN (SOL-FA, 1/0)	3/0	3/6	5/0	
A. D. ARNOTT.			THE WOMAN OF SAMARIA (SOL-FA, 1/0)	4/0	—	6/0	
THE BALLAD OF CARMILHAN (SOL-FA, 1/6)	2/6	—	G. R. BETJEMANN.				
YOUNG LOCHINVAR (SOL-FA, 0/6)	1/6	—	THE SONG OF THE WESTERN MEN	1/0	—	—	
E. ASPA.			W. R. BEXFIELD.				
ENDYMION	4/0	—	ISRAEL RESTORED	4/0	—	—	
THE GIPSIES	1/0	—	HUGH BLAIR.				
ASTORGA.			BLESSED ARE THEY WHO WATCH (ADVENT)	1/6	—	—	
STABAT MATER	1/0	1/6	HARVEST-TIDE	1/0	—	—	
J. C. BACH.			JOSIAH BOOTH.				
I WRESTLE AND PRAY (SOL-FA, 0/8)	0/4	—	THE DAY OF REST (Female voices) (SOL-FA, 1/0)	2/6	—	—	
J. S. BACH.			E. M. BOYCE.				
ASTRONGHOLD SURE (Choruses only) (SOL-FA, 0/8)	1/0	—	THE LAY OF THE BROWN ROSARY	1/6	—	—	
BE NOT AFRAID (SOL-FA, 0/4)	0/6	—	THE SANDS OF CORRIEMIE (Female voices)	1/6	—	—	
BIDE WITH US	1/0	—	YOUNG LOCHINVAR	1/6	—	—	
BLESSING, GLORY, AND WISDOM	0/6	—	J. BRADFORD.				
CHRISTMAS ORATORIO	2/0	2/6	HARVEST CANTATA	1/6	—	—	
DITTO (PARTS 3 & 4)	1/6	—	THE SONG OF JUBILEE	1/6	—	—	
GOD GOETH UP WITH SHOUTING	1/0	—	W. F. BRADSHAW.				
GOD SO LOVED THE WORLD	1/0	—	GASPAR BECERRA	1/6	—	—	
GOD'S TIME IS THE BEST (SOL-FA, 0/8)	1/0	—	J. BRAHMS.				
GESUS, NOW WILL WE PRAISE THEE	1/0	—	A SONG OF DESTINY	1/0	—	—	
ESU, PRICELESS TREASURE	1/0	—	C. BRAUN.				
MAGNIFICAT	1/0	—	SIGURD	5/0	—	—	
MASS, IN B MINOR	2/6	3/0	THE SNOW QUEEN (Operetta) (SOL-FA, 0/6)	1/0	—	—	
MISSA BREVIS, IN A	1/6	—	A. HERBERT BREWER.				
MY SPIRIT WAS IN HEAVINESS	1/0	—	NINETY-EIGHTH PSALM	1/6	—	—	
O LIGHT EVERLASTING	1/0	—	J. C. BRIDGE.				
THE PASSION (S. John)	2/0	2/6	DANIEL	3/6	—	—	
THE PASSION (S. MATTHEW)	2/6	3/0	RESURGAM	1/6	—	—	
DITTO (Abridged, as used at St. Paul's)	1/6	—	RUDEL	4/0	—	—	
THOU GUIDE OF ISRAEL	1/0	—	J. F. BRIDGE.				
WHEN WILL GOD RECALL MY SPIRIT	1/0	—	BOADICEA	2/6	—	—	
A. S. BAKER.			CALLIRHOE (SOL-FA, 1/6)	2/6	3/0	4/0	
COMMUNION SERVICE, IN E	1/6	—	HYMN TO THE CREATOR	1/0	—	—	
J. BARNBY.			MOUNT MORIAH	3/0	—	—	
REBEKAH (SOL-FA, 0/6)	1/0	1/6	NINEVEH	2/6	3/0	4/0	
THE LORD IS KING (97th Psalm) (SOL-FA, 1/0)	1/6	2/0	ROCK OF AGES (Latin and English) (SOL-FA, 0/4)	1/0	—	—	
LEONARD BARNES.			THE CRADLE OF CHRIST ("Stabat Mater Speciosa")	1/6	—	—	
THE BRIDAL DAY	2/6	—	THE FLAG OF ENGLAND (SOL-FA, 0/6)	1/6	—	—	
J. F. BARNETT.			THE FROGS AND THE OX (SOL-FA, 0/8)	1/0	—	—	
PARADISE AND THE PERI	4/0	—	THE INCHCAPE ROCK	1/0	—	—	
THE ANCIENT MARINER (SOL-FA, 2/0)	3/6	4/0	THE LORD'S PRAYER (SOL-FA, 0/6)	1/0	—	—	
THE RAISING OF LAZARUS	6/6	—					
THE WISHING BELL (Female voices) (SOL-FA, 1/0)	2/6	—					

NOVELLO'S OCTAVO EDITION OF ORATORIOS, &c.—Continued.

NOVELLO'S OCTAVO EDITION OF ORATORIOS, &c.—Continued.

	Fr. Gernsheim.	Handel.—Continued	
SALAMIS. A TRIUMPH SONG (Male voices)	1/6	THEODORA 3/0 3/6 5/0	
E. OUSELEY GILBERT.		THE MESSIAH, edited by V. Novello (SOL-FA, 1/0) ... 2/0 2/6 4/0	
SANTA CLAUS AND HIS COMRADES (Operetta)	2/0	THE MESSIAH, ditto, Pocket Edition ... 1/0 1/6 2/0	
(DITTO, SOL-FA, 0/8)		THE MESSIAH, edited by W. T. Best (SOL-FA, 1/0) ... 2/0 2/6 4/0	
F. E. GLADSTONE.		DITTO (CHORUSES ONLY) 0/8 1/8 —	
PHILIPPI 2/6	THE PASSION 3/0 3/6 5/0		
GLUCK.		THE TRIUMPH OF TIME AND TRUTH 3/0 3/6 5/0	
OPPHEUS (CHORUSES, SOL-FA, 1/0)	3/6	UTRECHT JUBILATE 1/0 — —	
DITTO (ACT II, ONLY) 1/6			
HERMANN GOETZ.		SYDNEY HARDCASTLE.	
BY THE WATERS OF BABYLON (137th Psalm)	1/0	SING A SONG OF SIXPENCE (Operetta) 0/6 — —	
NEENIA 1/0		BASIL HARWOOD.	
THE WATER-LILY (Male voices)	1/6	INCLINA, DOMINE (86th Psalm) 3/0 — —	
A. M. GOODHART.		F. K. HATTERSLEY.	
ARETHUSA 1/0		ROBERT OF SICILY 2/6 — —	
EARL HALDAN'S DAUGHTER 1/0		HAYDN.	
SIR ANDREW BARTON 1/0		FIRST MASS, IN B FLAT (Latin) 1/0 1/6 2/6	
CH. GOUNOD.		DITTO (Latin and English) 1/0 1/6 2/6	
COMMUNION SERVICE (Messe Solennelle)	1/6 2/0 3/0	INSANÆ ET VANÆ CURÆ (Latin and English) ... 0/4 —	
DITTO (Troisième Messe Solennelle)	2/6	SECOND MASS, IN C (Latin) 1/0 1/6 2/6	
DAUGHTERS OF JERUSALEM 1/0		SIXTEENTH MASS (Latin) 1/6 2/0 3/0	
DE PROFUNDIS (130th Psalm) (Latin Words)	1/0	TE DEUM (English and Latin) 1/0 — —	
DITTO (Out of darkness)	1/0	THE CREATION (Sol-FA, 1/0) 2/0 2/6 4/0	
GALLIA (SOL-FA, 0/4)	1/0	THE PASSION; OR, SEVEN LAST WORDS OF OUR SAVIOUR ON THE CROSS 2/0 2/6 4/0	
MESSE SOLENNELLE (ST. CECILIA) 1/0 1/6 2/6		THE SEASONS 3/0 3/6 5/0	
MORS ET VITA (Latin or English)	6/0 6/6 7/6	Each Season, singly (SPRING, TONI SOL-FA, 6d.) ... 1/0 — —	
DITTO, SOL-FA (Latin and English) ... 2/0 —		THIRD MASS (IMPERIAL) (Latin and English) ... 1/0 1/6 2/6	
OUT OF DARKNESS 1/0		DITTO (Latin) 1/0 1/6 2/6	
REQUIEM MASS, from "Mors et Vita" 2/6 3/0		BATTISON HAYNES.	
THE REDEMPTION (English Words) (SOL-FA, 2/0)	5/0 6/0 7/6	A SEA DREAM (Female voices) (SOL-FA, 0/6) ... 2/6 — —	
DITTO (French Words) 8/4		THE FAIRIES' ISLE (Female voices) 2/6 — —	
DITTO (German Words) 10/0		H. HEALE.	
THE SEVEN WORDS OF OUR SAVIOUR ON THE CROSS (Filii Jerusalem)	1/0 — —	JUBILEE ODE 1/6 — —	
TROISIÈME MESSE SOLENNELLE 2/6		C. SWINNERTON HEAP	
C. H. GRAUN.		FAIR ROSAMOND (SOL-FA, 2/0) 3/6 4/0 5/0	
TE DEUM 2/0 2/6 4/0		EDWARD HECHT.	
THE PASSION OF OUR LORD (Der Tod Jesu) 2/0 2/6 4/0		ERIC THE DANE 3/0 — —	
ALAN GRAY.		O MAY I JOIN THE CHOIR INVISIBLE 1/0 — —	
ARETHUSA 1/0		GEORG HENSCHEL.	
A SONG OF RÉDEMPTION 1/6		OUT OF DARKNESS (130th Psalm) 2/6 — —	
THE FOE BEHIND 1/6		STABAT MATER 2/6 — —	
THE LEGEND OF THE ROCK-BUOY BELL 1/0		TE DEUM LAUDAMUS, IN C 1/6 — —	
THE WIDOW OF ZAREPHATH 2/0		HENRY HILES.	
J. O. GRIMM.		THE CRUSADERS 2/6 — —	
THE SOUL'S ASPIRATION 1/0		FERDINAND HILLER.	
G. HALFORD.		A SONG OF VICTORY (SOL-FA, 0/8) 1/0 1/6 —	
THE PARACLETE 2/0		NALA AND DAMAYANTI 4/0 — 6/0	
E. V. HALL.		H. E. HODSON.	
IS IT NOTHING TO YOU (SOL-FA, 0/8) 0/8		THE GOLDEN LEGEND 2/0 — —	
HANDEL.		HEINRICH HOFMANN.	
ACIS AND GALATEA 1/0 1/6 2/6		CINDERELLA 4/0 —	
DITTO, New Edition, edited by J. Barnby (SOL-FA, 1/0)	1/0 1/6 2/6	MELUSINA 2/0 2/6 4/0	
ALCESTE 2/0		SONG OF THE NORNS (Female voices) 1/0 — —	
ALEXANDER BALUS 3/0 3/6 5/0		C. HOLLAND.	
ALEXANDER'S FEAST 2/0 2/6 4/0		AFTER THE SKIRMISH 1/0 — —	
ATHALIAH 3/0 3/6 5/0		HUMMEL.	
BELSHAZZAR 3/0 3/6 5/0		ALMA VIRGO (Latin and English) 0/4 — —	
CHANDOS TE DEUM 1/0 1/6 2/6		COMMUNION SERVICE, IN B FLAT 2/0 — 4/0	
CORONATION AND FUNERAL ANTHEMS 5/0		DITTO, IN E FLAT 2/0 — 4/0	
Or, singly:—		FIRST MASS, IN B FLAT 1/0 1/6 2/6	
LET THY HAND BE STRENGTHENED 0/6		QUOD IN ORBE (Latin and English) 0/4 — —	
MY HEART IS INDITING 0/8		SECOND MASS, IN E FLAT 1/0 1/6 2/6	
THE KING SHALL REJOICE 0/8		THIRD MASS, IN D 1/0 1/6 2/6	
THE WAYS OF ZION 1/0		W. H. HUNT.	
ZADOK THE PRIEST (SOL-FA, 0/1)	0/8	STABAT MATER 2/0 3/6 —	
DEBORAH 2/0 2/6 4/0		G. F. HUNTLEY.	
DETTINGEN TE DEUM 1/0 1/6 2/6		PUSS-IN-BOOTS (SOL-FA, 0/8) 2/0 — —	
DIXIT DOMINUS (from Psalm cx.) 1/0		VICTORIA; OR, THE BARD'S PROPHECY 2/0 — —	
ESTHER 3/0 3/6 5/0		(DITTO, SOL-FA, 1/0)	
HERCULES (CHORUSES ONLY, 1/0)	3/0 3/6 5/0	H. H. HUSS.	
ISRAEL IN EGYPT, edited by Mendelssohn 2/0 2/6 4/0		AVE MARIA (Female voices) 1/0 — —	
ISRAEL IN EGYPT, edited by V. Novello, Pocket Edit.	1/0 1/6 2/0	F. ILIFFE.	
JEPHTHA 2/0 2/6 4/0		SWEET ECHO 1/0 — —	
JOSHUA 2/0 2/6 4/0		W. JACKSON.	
JUDAS MACCABÆUS (SOL-FA, 1/0)	2/0 2/6 4/0	THE YEAR 2/0 2/6 —	
JUDAS MACCABÆUS, Pocket Edition	1/0 1/6 2/0	G. JACOBI.	
DITTO (CHORUSES ONLY) 0/8 1/2		CINDERELLA (SOL-FA, 1/0) 2/0 — —	
L'ALLEGRO (CHORUSES ONLY, 1/0)	2/0 2/6 4/0	D. JENKINS.	
NISI DOMINUS 1/0 — —		DAVID AND SAUL (SOL-FA, 2/0) 2/0 3/6 —	
O COME, LET US SING UNTO THE LORD (5th Chandos Anthem)	1/0 — —	A. JENSEN.	
ODE ON ST. CECILIA'S DAY 1/0 1/6 2/6		THE FEAST OF ADONIS 1/0 1/6 —	
O PRAISE THE LORD (6th Chandos Anthem)	1/0 — —		
SAMSON (SOL-FA, 1/0)	2/0 2/6 4/0		
SAUL (CHORUSES ONLY, 1/0)	2/0 2/6 4/0		
SEMELE 3/0 3/6 5/0			
SOLOMON 2/0 2/6 4/0			
SUSANNA 3/0 3/6 5/0			

NOVELLO'S OCTAVO EDITION OF ORATORIOS, &c.—Continued.

		1st	2nd	3rd	4th						
	W. JOHNSON.										
ECCE HOMO ...		1/0	—	—							
H. FESTING JONES.											
KING BULBOUS (Operetta) (SOL-FA, 0/8)	...	2/0	—	—							
C. WARWICK JORDAN.											
BLOW YB THE TRUMPET IN ZION ...	...	1/0	—	—							
N. KILBURN.											
BY THE WATERS OF BABYLON ...	...	1/0	—	—							
THE LORD IS MY SHEPHERD (3rd Psalm) ...	...	0/8	—	—							
THE SILVER STAR (Female voices) ...	...	1/6	—	—							
ALFRED KING.											
THE EPIPHANY ...	...	3/0	—	—							
OLIVER KING.											
BY THE WATERS OF BABYLON (137th Psalm) ...	...	1/6	—	—							
THE NAIADS (Female voices) ...	...	3/6	—	—							
THE ROMANCE OF THE ROSES ...	...	2/6	—	—							
THE SANDS O'DEE ...	...	1/0	—	—							
J. KINROSS.											
SONGS IN A VINEYARD (Female vv.) (SOL-FA, 0/8)	...	2/6	—	—							
J. T. KLEE.											
MASS OF ST. DOMINIC ...	...	2/0	—	—							
H. LAHEE.											
THE SLEEPING BEAUTY (Female vv.) (SOL-FA, 0/8)	...	2/6	—	—							
EDWIN H. LEMARE.											
'TIS THE SPRING OF SOULS TO-DAY ...	...	1/0	—	—							
LEONARDO LEO.											
DIXIT DOMINUS ...	...	1/0	1/6	—							
F. LEONI.											
THE GATE OF LIFE ...	...	2/0	—	—							
H. LESLIE.											
THE FIRST CHRISTMAS MORN ...	...	2/6	—	—							
F. LISZT.											
THE LEGEND OF ST. ELIZABETH ...	...	3/0	3/6	5/0							
THIRTEENTH PSALM ...	...	2/0	—	—							
C. H. LLOYD.											
A HYMN OF THANKSGIVING ...	...	2/0	—	—							
ALCESTIS ...	...	1/6	—	—							
ANDROMEDA ...	...	3/0	3/6	5/0							
A SONG OF JUDGMENT ...	...	2/6	3/0	4/0							
HERO AND LEANDER ...	...	1/6	—	—							
ROSSALL ...	...	2/0	—	—							
SIR OGIE AND THE LADIE ELSIE ...	...	1/6	—	—							
THE GLEANERS' HARVEST (Female voices) ...	...	2/6	—	—							
THE LONGBEARDS' SAGA (Male voices) ...	...	1/6	—	—							
THE SONG OF BALDER ...	...	1/0	—	—							
CLEMENT LOCKNANE.											
THE ELFIN QUEEN (Female voices) ...	...	2/6	—	—							
W. H. LONGHURST.											
THE VILLAGE FAIR ...	...	2/0	2/6	—							
C. EGERTON LOWE.											
LITTLE BO-PEEP (Operetta). (SOL-FA, 0/4)	...	1/0	—	—							
HAMISH MacCUNN.											
LAY OF THE LAST MINSTREL (SOL-FA, 1/6)	...	2/6	3/0	4/0							
LORD ULLIN'S DAUGHTER (SOL-FA, 0/8)...	...	1/0	—	—							
G. A. MACFARREN.											
MAY-DAY (SOL-FA, 0/6) ...	...	1/0	1/6	2/6							
OUTWARD BOUND ...	...	1/0	—	2/6							
SONGS IN A CORNFIELD (Female voices) ...	...	1/6	—	—							
(DITTO, SOL-FA, 0/9)											
THE SOLDIER'S LEGACY (Operetta) ...	...	6/0	—	—							
A. C. MACKENZIE.											
BETHLEHEM... DITTO. Act II., separately	...	5/0	6/0	7/6							
JASON ...	...	2/6	—	—							
JUBILEE ODE (SOL-FA, 1/6) ...	...	2/6	3/0	4/0							
THE BRIDE (SOL-FA, 0/8)...	...	2/6	—	—							
THE COTTER'S SATURDAY NIGHT (SOL-FA, 1/0) ...	...	1/0	—	—							
THE DREAM OF JUBAL ...	...	2/6	3/0	4/0							
(DITTO, Choruses only, SOL-FA, 1/0)											
THE NEW COVENANT ...	...	1/6	—	—							
THE ROSE OF SHARON (SOL-FA, 2/0) ...	...	5/0	6/0	7/6							
THE STORY OF SAYID ...	...	3/0	3/6	5/0							
VENI, CREATOR SPIRITUS ...	...	2/0	—	—							
J. B. McEWEN.											
THE VISION OF JA'OB ...	...	2/0	—	—							
C. MACPHERSON.											
BY THE WATERS OF BABYLON (137th Psalm) ...	...	2/0	—	—							
L. MANCINELLI.											
ERO E LEANDRO ...	...	5/0	—	—							
F. W. MARKULL.											
ROLAND'S HORN (Male voices) ...	...	2/6	—	—							
	F. E. MARSHALL.										
PRINCE SPRITE (Female voices) ...	...	2/6	—	—							
CHORAL DANCES from Ditto ...	...	1/0	—	—							
	GEORGE C. MARTIN.										
COMMUNION SERVICE, IN A Ditto, IN C ...	...	1/0	—	—							
	J. T. MASSER.										
HARVEST CANTATA ...	...	1/0	—	—							
	J. H. MAUNDER.										
PENITENCE, PARDON, AND PEACE (SOL-FA, 1/0) ...	...	1/6	2/0	—							
	J. H. MEE.										
DELPHI, A LEGEND OF HELLAS (Male voices) ...	...	1/0	—	—							
HORATIUS (Male voices) ...	...	1/0	—	—							
MISSA SOLENNIS, IN B FLAT ...	...	2/0	—	—							
	MENDELSSOHN.										
ANTIGONE (Male voices) (SOL-FA, 1/0) ...	...	4/0	—	—							
AS THE HART PANTS (2nd Psalm) (SOL-FA, 0/6) ...	...	1/0	—	—							
COME, LET US SING (5th Psalm) (SOL-FA, 0/6) ...	...	1/0	—	—							
NOT UNTO US, O LORD (11th Psalm) ...	...	1/0	—	—							
WHEN ISRAEL OUT OF EGYPT CAME ...	...	1/0	—	—							
(DITTO, SOL-FA, 0/9)											
ATHALIE (SOL-FA, 0/8) ...	...	1/0	1/6	4/0							
AVE MARIA (Saviour of Sinners), 8 voices ...	...	1/0	—	—							
CHRISTUS (SOL-FA, 0/6) ...	...	1/0	—	—							
ELIJAH (POCKET EDITION) ...	...	1/0	1/6	2/0							
ELIJAH (SOL-FA, 1/0) ...	...	2/0	2/6	4/0							
FESTGESANG (Hymns of Praise) ...	...	1/0	—	—							
(DITTO, Male voices)											
HEAR MY PRAYER (s. solo and chorus) (SOL-FA, 0/2) ...	...	1/0	—	—							
DITTO											
HYMN OF PRAISE (Lobgesang) (SOL-FA, 1/0) ...	...	1/0	1/6	2/0							
JUDGE ME, O GOD (43rd Psalm) (SOL-FA, 0/13) ...	...	0/4	—	—							
LAUDA SION (Praise Jehovah) (SOL-FA, 0/9) ...	...	2/0	2/6	4/0							
LORD, HOW LONG WILT THOU (SOL-FA, 0/4) ...	...	1/0	—	—							
LORELEY (SOL-FA, 0/6) ...	...	1/0	—	—							
MAN IS MORTAL (8 voices) ...	...	1/0	—	—							
MIDSUMMER NIGHT'S DREAM (Female voices) ...	...	1/0	—	—							
(DITTO, SOL-FA, 0/4)											
MY GOD, WHY HAST THOU FORSAKEN ME (22nd Psalm) ...	...	0/8	—	—							
CEDIPUS AT COLONOS (Male voices) ...	...	3/0	—	—							
ST. PAUL (SOL-FA, 1/0) ...	...	2/0	2/6	4/0							
ST. PAUL (Pocket Edition) ...	...	1/0	1/6	2/0							
SING TO THE LORD (98th Psalm) ...	...	0/8	—	—							
SIX ANTHEMS for the Cathedral at Berlin. For 8 voices, arranged in 4 parts ...	...	0/8	—	—							
SON AND STRANGER (Operetta) ...	...	4/0	—	—							
THE FIRST WALPURGIS NIGHT (SOL-FA, 1/0) ...	...	1/0	1/6	2/0							
THREE MOTETS FOR FEMALE VOICES ...	...	1/0	—	—							
TO THE SONS OF ART (Male voices) (SOL-FA, 0/8) ...	...	1/0	—	—							
WHY RAGE FIERCELY THE HEATHEN ...	...	0/6	—	—							
R. D. METCALFE AND A. KENNEDY.											
PRINCE FERDINAND (Operetta) (SOL-FA, 0/9) ...	...	2/0	—	—							
MEYERBEER.											
NINETY-FIRST PSALM (Latin) ...	...	1/0	—	—							
(DITTO, English) ...	...	1/0	—	—							
A. MOFFAT.											
A CHRISTMAS DREAM (A Cantata for Children) ...	...	1/6	—	—							
(DITTO, SOL-FA, 0/4)											
B. MOLIQUE.											
ABRAHAM ...	...	3/0	3/6	5/0							
J. A. MOONIE.											
A WOODLAND DREAM (SOL-FA, 0/9) ...	...	2/0	—	—							
MOZART.											
COMMUNION SERVICE, IN B FLAT (Latin and English) ...	...	1/6	—	—							
FIRST MASS (Latin and English) ...	...	1/0	1/6	2/6							
GLORY, HONOUR, PRAISE ...	...	Third Motet	0/3	—							
HAVE MERCY, O LORD ...	...	Second Motet	0/3	—							
KING THAMOS ...	...	1/0	1/6	—							
LITANIA DE VENERABILI ALTARIS (ED) ...	...	1/6	2/0	3/0							
LITANIA DE VENERABILI SACRAMENTO (BB) ...	...	1/6	2/0	3/0							
O GOD, WHEN THOU APPEAREST First Motet	...	0/3	—	—							
REQUIEM MASS ...	...	1/0	1/6	2/6							
(DITTO, Latin and English) (SOL-FA, 1/0) ...	...	1/0	1/6	2/6							
SEVENTH MASS, IN B FLAT ...	...	1/0	—	—							
SPLENDENT TE, DEUS ...	...	First Motet	0/3	—							
TWELFTH MASS (Latin) ...	...	1/0	1/6	2/6							
(DITTO, Latin and English) (SOL-FA, 0/9) ...	...	1/0	1/6	2/6							
E. MUNDELLA.											
VICTORY OF SONG (Female voices) ...	...	1/0	—	—							
DR. JOHN NAYLOR.											
JEREMIAH ...	...	3/0	—	—							
JOSEF NEŠVERA.											
DE PROFUNDIS ...	...	2/6	—	—							
E. A. NUNN.											
MASS, IN C ...	...	2/0	—	—							

NOVELLO'S OCTAVO EDITION OF ORATORIOS, &c.—Continued.

	PICT.	PICT.	PICT.	PICT.	PICT.
E. CUTHBERT NUNN.					
THE FAIRY SLIPPER (SOL-FA, 0/8) ...	2/0	—	—	—	—
REV. SIR FREDK. OUSELEY.					
THE MARTYRDOM OF ST. POLYCARP ...	2/6	—	—	—	—
R. P. PAYNE.					
THE LORD REIGNETH (93rd Psalm) ...	—	1/0	—	—	—
PALESTRINA.					
MISSA ASSUMPTA EST MARIA ...	—	2/6	—	—	—
MISSA BREVIS ...	—	2/6	—	—	—
MISSA "O ADMIRABILE COMMERCIVM" ...	—	2/6	—	—	—
MISSA PAPÆ MARCELLI ...	—	2/0	—	—	—
H. W. PARKER.					
HORA NOVISSIMA... ...	—	3/6	—	—	—
LEGEND OF ST. CHRISTOPHER ...	—	5/0	—	—	—
THE KOBOLDS ...	—	1/0	—	—	—
C. H. H. PARRY.					
A SONG OF DARKNESS AND LIGHT ...	—	2/0	—	—	—
BLEST PAIR OF SIKENS (SOL-FA, 0/8) ...	—	1/0	—	—	—
DE PROFUNDIS (130th Psalm) ...	—	2/0	—	—	—
ETON ...	—	2/0	—	—	—
INVOCATION TO MUSIC ...	—	2/6	—	—	—
JOB (CHORUSES, SOL-FA, 1/0) ...	—	2/6	—	—	—
JUDITH (CHORUSES, SOL-FA, 2/0) ...	—	5/0	6/0	7/6	—
KING SAUL ...	—	5/0	6/0	7/6	—
L'ALLEGRO (SOL-FA, 1/6) ...	—	2/6	—	—	—
MAGNIFICAT ...	—	1/6	—	—	—
ODE ON ST. CECILIA'S DAY (SOL-FA, 1/0) ...	—	2/0	—	—	—
PROMETHEUS UNBOUND ...	—	3/0	—	—	—
THE GLORIES OF OUR BLOOD AND STATE 1/0 ...	—	—	—	—	—
THE LOTUS-EATERS (The Choric Song) ...	—	2/0	—	—	—
DR. JOSEPH PARRY.					
NEBUCHADNEZZAR ...	—	2/0	4/0	5/0	—
DITTO (SOL-FA) ...	—	1/6	2/0	2/6	—
B. PARSONS.					
THE CRUSADER ...	—	—	—	—	—
T. M. PATTISON.					
MAY DAY ...	—	1/6	—	—	—
THE ANCIENT MARINER ...	—	2/6	—	—	—
THE LAY OF THE LAST MINSTREL (SOL-FA, 0/8) ...	—	2/8	—	—	—
THE MIRACLES OF CHRIST (SOL-FA, 0/8) ...	—	2/0	—	—	—
A. L. PEACE.					
ST. JOHN THE BAPTIST (SOL-FA, 1/0) ...	—	2/6	—	—	—
PERGOLESI.					
STABAT MATER (Female voices) (SOL-FA, 0/8) ...	—	1/0	—	—	—
CIRO PINSTRI.					
PHANTOMS—FANTASMI NELL'OMBRA ...	—	1/0	—	—	—
PERCY PITT.					
HOHENLINDEN (Men's voices) ...	—	1/0	—	—	—
V. W. POPHAM.					
EARLY SPRING ...	—	1/0	—	—	—
A. H. D. PRENDERGAST.					
THE SECOND ADVENT ...	—	1/6	—	—	—
E. PROUT.					
DAMON AND PHINTIAS (Male voices) ...	—	2/6	—	—	—
FREEDOM ...	—	1/0	—	—	—
HEREWARD ...	—	4/0	—	—	—
QUEEN AIMÉE (Female voices) ...	—	2/6	—	—	—
THE HUNDREDTH PSALM (SOL-FA, 0/4) ...	—	1/0	—	—	—
THE RED CROSS KNIGHT (SOL-FA, 2/0) ...	—	4/0	4/6	6/0	—
PURCELL.					
DIDO AND AENEAS ...	—	2/6	—	—	—
ODE ON ST. CECILIA'S DAY ...	—	2/0	—	—	—
TE DEUM AND JUBILATE, IN D ...	—	1/0	—	—	—
Ditto (Edited by Dr. Bridge) (SOL-FA, 0/C) ...	—	1/0	—	—	—
THREE SCENES, from "King Arthur" ...	—	1/6	—	—	—
LADY RAMSAY.					
THE BLESSED DAMOZEL ...	—	—	2/6	—	—
F. J. READ.					
THE SONG OF HANNAH ...	—	—	1/0	—	—
J. F. H. READ.					
BARTIMEUS ...	—	1/6	—	—	—
CARACTACUS ...	—	2/6	—	—	—
HAROLD ...	—	4/0	—	6/0	—
IN THE FOREST (Male voices) ...	—	1/0	—	—	—
PSYCHE ...	—	5/0	—	7/0	—
THE CONSECRATION OF THE BANNER ...	—	1/6	—	—	—
THE DEATH OF YOUNG ROMILLY ...	—	1/6	—	—	—
THE HESPERUS (SOL-FA, 0/8) ...	—	1/6	—	—	—
DOUGLAS REDMAN.					
COR UNAM, VIA UNA ...	—	2/6	—	—	—
C. T. REYNOLDS.					
CHILDHOOD OF SAMUEL (SOL-FA, 1/0) ...	—	2/0	—	—	—
ARTHUR RICHARDS.					
PUNCH AND JUDY (Operetta) (SOL-FA, 0/8) ...	—	1/6	—	—	—
THE WAXWORK CARNIVAL (SOL-FA, 0/8) ...	—	2/0	—	—	—
J. V. ROBERTS.					
JONAH ...	—	—	—	—	2/0
W. S. ROCKSTRO.					
THE GOOD SHEPHERD ...	—	—	—	—	2/6
J. L. ROECKEL.					
THE HOURS (Female voices) (SOL-FA, 0/9) ...	—	2/0	—	—	—
THE SILVER PENNY (SOL-FA, 0/9) ...	—	2/0	—	—	—
EDMUND ROGERS.					
THE FOREST FLOWER (Female voices) ...	—	2/6	—	—	—
ROLAND ROGERS.					
FLORABEL (Female voices) (SOL-FA, 1/0) ...	—	2/6	—	—	—
PRAYER AND PRAISE ...	—	—	—	4/0	—
ROMBERG.					
THE LAY OF THE BELL (New Edition, translated by the Rev. J. Troutbeck, D.D.) (SOL-FA, 0/8) ...	—	1/0	1/6	2/6	—
THE TRANSIENT AND THE ETERNAL (Ditto, SOL-FA, 0/4) ...	—	1/0	—	—	—
ROSSINI.					
MOSES IN EGYPT ...	—	—	—	—	6/0 6/6 7/6
STABAT MATER (SOL-FA, 1/0) ...	—	—	—	—	1/0 1/6 2/6
CHARLES B. RUTENBER.					
DIVINE LOVE ...	—	—	—	—	2/6
ED. SACHS.					
KING-CUPS ...	—	—	—	—	1/0
WATER LILIES ...	—	—	—	—	1/0
C. SAINTON-DOLBY.					
FLORIMEL (Female voices) ...	—	—	—	—	2/6
CAMILLE SAINT-SAËNS.					
THE HEAVENS DECLARE—CŒLI ENARRANT (19th Psalm) ...	—	—	—	—	1/6
W. H. SANGSTER.					
ELYSIUM ...	—	—	—	—	1/0
FRANK J. SAWYER.					
THE SOUL'S FORGIVENESS ...	—	—	—	—	1/0
THE STAR IN THE EAST ...	—	—	—	—	2/6
C. SCHAFER.					
OUR BEAUTIFUL WORLD ...	—	—	—	—	2/6
H. W. SCHARTAU.					
CHRISTMAS HOLIDAYS (Female voices) ...	—	0/9	—	—	—
SCHUBERT.					
COMMUNION SERVICE, IN A FLAT ...	—	—	—	2/0	—
DITTO, IN B FLAT ...	—	—	—	2/0	—
DITTO, IN C ...	—	—	—	2/0	—
DITTO, IN E FLAT ...	—	—	—	2/0	2/6
DITTO, IN F ...	—	—	—	2/0	—
DITTO, IN G ...	—	—	—	2/0	—
MASS, IN A FLAT ...	—	—	—	1/0	1/6 2/6
Do., IN B FLAT ...	—	—	—	1/0	1/6 2/6
Do., IN C ...	—	—	—	1/0	1/6 2/6
Do., IN E FLAT ...	—	—	—	2/0	2/6 4/0
Do., IN F (SOL-FA, 0/9) ...	—	—	—	1/0	1/6 2/6
Do., IN G ...	—	—	—	1/0	1/6 2/6
SONG OF MIRIAM (SOL-FA, 0/8) ...	—	—	—	1/0	—
SCHUMANN.					
ADVENT HYMN, "In Lowly Guise" ...	—	—	—	1/0	—
FAUST ...	—	—	—	3/0	3/6 5/0
MANFRED ...	—	—	—	1/0	—
MIGNON'S REQUIEM ...	—	—	—	1/0	—
NEW YEAR'S SONG (SOL-FA, 0/6) ...	—	—	—	1/0	—
PARADISE AND THE PERI (SOL-FA, 1/0) ...	—	—	—	2/6	3/0 4/0
PILGRIMAGE OF THE ROSE ...	—	—	—	1/0	1/6 2/6
THE KING'S SON ...	—	—	—	1/0	—
THE LUCK OF EDENHALL (Male voices) ...	—	—	—	1/6	—
THE MINSTREL'S CURSE ...	—	—	—	1/6	—
H. SCHÜTZ.					
THE PASSION OF OUR LORD ...	—	—	—	1/0	—
BERTRAM LUARD SELBY.					
CHORUSES AND INCIDENTAL MUSIC TO "HELENA IN TROAS" ...	—	—	—	3/6	—
SUMMER BY THE SEA (Female voices) ...	—	—	—	1/6	—
THE WAITS OF BREMEN (For Children) ...	—	—	—	1/6	—
(Ditto, SOL-FA, 0/6) ...	—	—	—	—	—
H. R. SHELLEY.					
VEXILLA REGIS (The Royal Banners forward go) ...	—	—	—	2/6	—

NOVELLO'S OCTAVO EDITION OF ORATORIOS, &c.—Continued.

E. SILAS.								
COMMUNION SERVICE, IN C	...	...	...	1/6	—	—	—	—
JOASH	...	...	...	4/0	—	—	—	—
MASS, IN C	...	...	...	1/0	—	—	—	—
R. SLOMAN.								
CONSTANTIA	...	...	...	2/6	—	—	—	—
SUPPLICATION AND PRAISE	...	...	...	2/6	—	—	—	—
HENRY SMART.								
KING RENÉ'S DAUGHTER (Female voices)	...	2/6	—	—	—	—	—	—
(DITTO, SOL-FA, 1/0)								
THE BRIDE OF DUNKERKON (SOL-FA, 1/6)	...	2/0	2/6	4/0	—	—	—	—
J. M. SMIETON.								
ARIADNE (SOL-FA, 0/6)	...	...	...	2/0	—	—	—	—
CONNLA	...	...	...	2/6	—	—	—	—
KING ARTHUR (SOL-FA, 1/0)	...	...	...	2/6	—	—	—	—
ALICE MARY SMITH.								
ODE TO THE NORTH-EAST WIND	...	...	1/0	—	—	—	—	—
ODE TO THE PASSIONS	...	...	2/0	—	—	—	—	—
THE RED KING (Men's voices)...	...	1/0	—	—	—	—	—	—
THE SONG OF THE LITTLE BALUNG (ditto)	1/0	—	—	—	—	—	—	—
(DITTO, SOL-FA, 0/6)								
E. M. SMYTH.								
MASS, IN D	...	...	...	2/6	—	—	—	—
A. SOMERVELL.								
ELEGY	...	...	...	1/6	—	—	—	—
MASS, IN C MINOR	...	...	...	2/6	—	—	—	—
ODE TO THE SEA (SOL-FA, 1/0)	...	2/0	—	—	—	—	—	—
THE CHARGE OF THE LIGHT BRIGADE	...	0/9	—	—	—	—	—	—
(DITTO, SOL-FA, 0/6)								
THE ENCHANTED PALACE (SOL-FA, 0/8)	...	2/0	—	—	—	—	—	—
THE FORSAKEN MERMAN	...	1/6	—	—	—	—	—	—
THE POWER OF SOUND (SOL-FA, 1/0)	...	2/0	—	—	—	—	—	—
CHARLTON T. SPEER.								
THE DAY DREAM	...	...	2/0	—	—	—	—	—
W. H. SPEER.								
THE JACKDAW OF RHEIMS	...	...	2/0	—	—	—	—	—
SPOHR.								
CALVARY	...	...	...	2/6	3/0	4/0	—	—
FALL OF BABYLON	...	...	...	3/0	3/6	5/0	—	—
GOD, THOU ART GREAT (SOL-FA, 0/6)	...	1/0	—	—	—	—	—	—
HOW LOVELY ARE THY DWELLINGS FAIR	...	0/8	—	—	—	—	—	—
HYMN TO ST. CECILIA	...	1/0	—	—	—	—	—	—
JEHOVAH, LORD OF HOSTS	...	...	...	0/4	—	—	—	—
LAST JUDGMENT (SOL-FA, 1/0)	...	1/0	1/6	2/6	—	—	—	—
MASS (for 5 solo voices and double choir)	...	3/0	—	—	—	—	—	—
THE CHRISTIAN'S PRAYER	...	1/0	1/6	2/6	—	—	—	—
JOHN STAINER.								
ST. MARY MAGDALEN (SOL-FA, 1/0)	...	2/0	2/6	4/0	—	—	—	—
THE CRUCIFIXION (SOL-FA, 0/9)	...	1/6	2/0	—	—	—	—	—
THE DAUGHTER OF JAIRUS (SOL-FA, 0/9)	...	1/6	2/0	—	—	—	—	—
C. VILLIERS STANFORD.								
CARMEN SÆCULARE	...	...	...	1/6	—	—	—	—
COMMUNION SERVICE, IN G	...	...	...	2/6	—	—	—	—
EAST TO WEST	...	...	...	1/6	—	—	—	—
EDEN	...	...	...	5/0	6/0	7/6	—	—
EUMENIDES	...	...	...	3/0	—	—	—	—
GOD IS OUR HOPE (46th Psalm)	...	2/0	—	—	—	—	—	—
MASS, IN G MAJOR	...	2/6	—	—	—	—	—	—
CEDIPUS REX (Male voices)	...	3/0	—	—	—	—	—	—
THE BATTLE OF THE BALTIC	...	1/6	—	—	—	—	—	—
THE REVENGE (SOL-FA, 0/9)	...	1/6	—	—	—	—	—	—
THE VOYAGE OF MAELDUNE	...	2/6	3/0	4/0	—	—	—	—
F. R. STATTHAM.								
VASCO DA GAMA	...	...	...	2/6	—	—	—	—
BRUCE STEANE.								
THE ASCENSION	...	...	...	2/6	3/0	4/0	—	—
H. W. STEWARDSON.								
GIDEON	...	...	...	4/0	—	—	—	—
J. STORER.								
MASS OF OUR LADY OF RANSOM	...	...	2/0	—	—	—	—	—
THE TOURNAMENT	...	...	2/0	—	—	—	—	—
E. C. SUCH.								
GOD IS OUR REFUGE (46th Psalm)	...	...	1/0	—	—	—	—	—
NARCISSUS AND ECHO	...	...	3/0	—	—	—	—	—
ARTHUR SULLIVAN.								
FESTIVAL TE DEUM	...	...	...	1/0	1/6	2/6	—	—
ODE FOR THE COLONIAL AND INDIAN EXHIBITION	...	...	1/0	—	—	—	—	—
THE GOLDEN LEGEND (SOL-FA, 2/0)	...	...	3/6	4/0	5/0	—	—	—
T. W. SURETTE.								
THE EVE OF ST. AGNES	...	...	...	2/0	—	—	—	—
W. TAYLOR.								
ST. JOHN THE BAPTIST	...	...	...	...	...	...	4/0	—
A. GORING THOMAS.								
THE SUN-WORSHIPPERS	...	...	...	...	...	...	1/0	—
E. H. THORNE.								
BE MERCIFUL UNTO ME	...	...	...	...	...	...	1/0	—
BERTHOLD TOURS.								
A FESTIVAL ODE	...	...	...	...	...	...	1/0	—
THE HOME OF TITANIA (Female voices)	...	...	...	...	...	...	1/6	—
(DITTO, SOL-FA, 0/6)								
FERRIS TOZER.								
BALAAM AND BALAK	...	...	...	...	...	...	2/6	—
KING NEPTUNE'S DAUGHTER (Female voices)	...	...	...	...	...	...	2/6	—
(DITTO, SOL-FA, 0/6)								
P. TSCHAÏKOWSKY.								
NATURE AND LOVE (SOL-FA, 0/4)	...	...	...	...	...	...	1/0	—
VAN BREE.								
ST. CECILIA'S DAY (SOL-FA, 0/9)	...	...	...	...	...	...	1/0	1/6
CHARLES VINCENT.								
THE LITTLE MERMAID (Female voices)	...	...	...	...	...	...	2/6	—
THE VILLAGE QUEEN (Female voices) (SOL-FA, 0/6)	...	...	...	...	...	...	2/6	—
A. L. VINGOE.								
THE MAGICIAN (Operetta) (SOL-FA, 0/9)	...	...	...	...	...	...	2/0	—
W. S. VINNING.								
SONG OF THE PASSION (according to St. John)	...	...	...	...	...	...	1/6	—
S. P. WADDINGTON.								
JOHN GILPIN (SOL-FA, 0/8)	...	...	...	...	...	...	2/0	—
R. WAGNER.								
HOLY SUPPER OF THE APOSTLES	...	...	...	...	...	...	2/0	—
W. M. WAIT.								
GOD WITH US	...	...	...	...	...	...	2/0	—
ST. ANDREW	...	...	...	...	...	...	2/0	—
THE GOOD SAMARITAN	...	...	...	...	...	...	2/0	—
R. H. WALTHER.								
THE PIED PIPER OF HAMELIN	...	...	...	...	...	...	2/0	—
H. W. WAREING.								
PRINCESS SNOWFLAKE (SOL-FA, 0/6)	...	...	...	...	...	...	1/0	—
THE COURT OF QUEEN SUMMERGOLD	...	...	...	...	...	...	1/0	—
THE WRECK OF THE HESPERUS	...	...	...	...	...	...	1/6	—
(SOL-FA, 0/6)								
WEBER.								
COMMUNION SERVICE, IN E FLAT	...	...	...	...	...	...	1/6	—
IN CONSTANT ORDER (Hymn)	...	...	...	...	...	...	1/6	—
JUBILEE CANTATA	...	...	...	...	...	...	1/0	1/6
MASS IN E FLAT (Latin and English)	...	...	...	...	...	...	1/0	1/6
Do, IN G (Latin and English)	...	...	...	...	...	...	1/0	1/6
PRECIOSA.								
THREE SEASONS	...	...	...	...	...	...	1/0	—
T. WENDT.								
ODE	...	...	...	...	...	...	1/6	—
S. WESLEY.								
DIXIT DOMINUS	...	...	...	...	...	...	1/0	—
IN EXITU ISRAËL	...	...	...	...	...	...	0/4	—
S. S. WESLEY.								
O LORD, THOU ART MY GOD	...	...	...	...	...	...	1/0	—
J. E. WEST.								
MAY-DAY REVELS (SOL-FA, 0/6)	1/6	—
SEED-TIME AND HARVEST (SOL-FA, 1/0)	2/0	—
C. LEE WILLIAMS.								
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